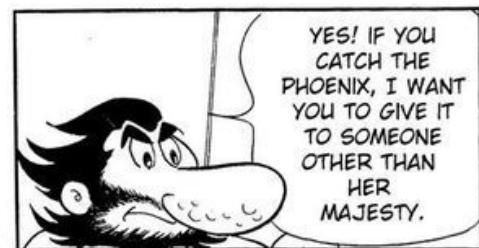
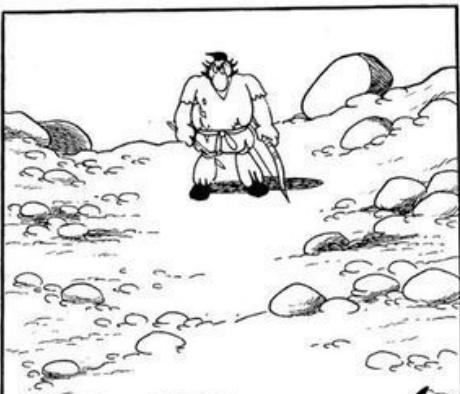
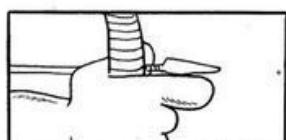
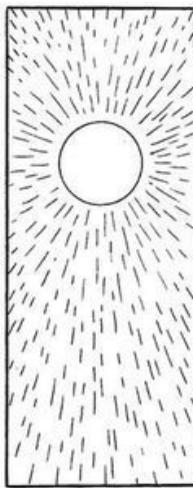
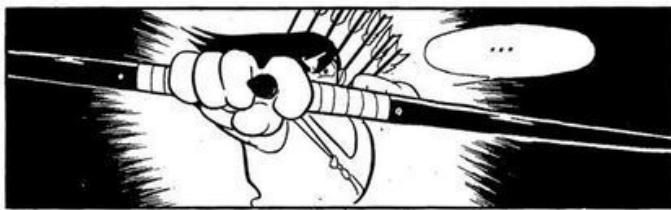


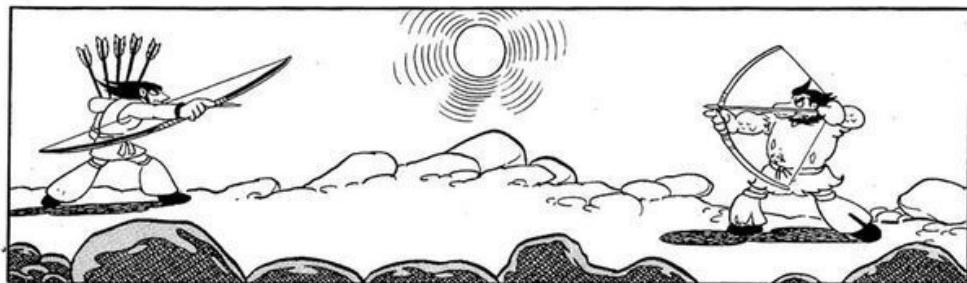
AND WE'RE AFTER
THE PHOENIX, YOU,
AND THE BOY.





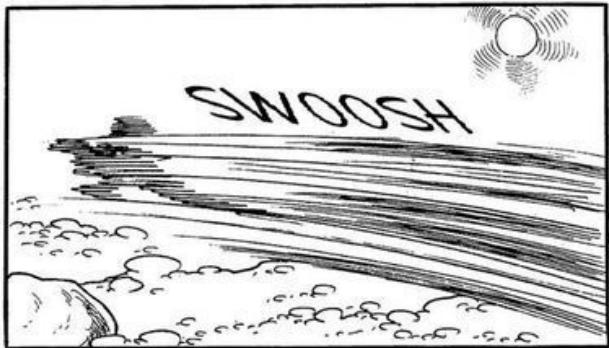






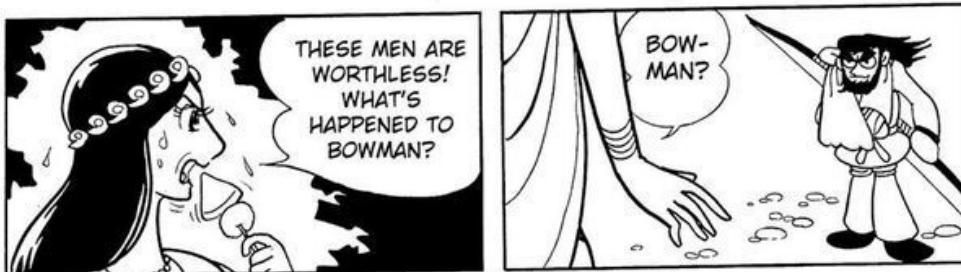
ZAP

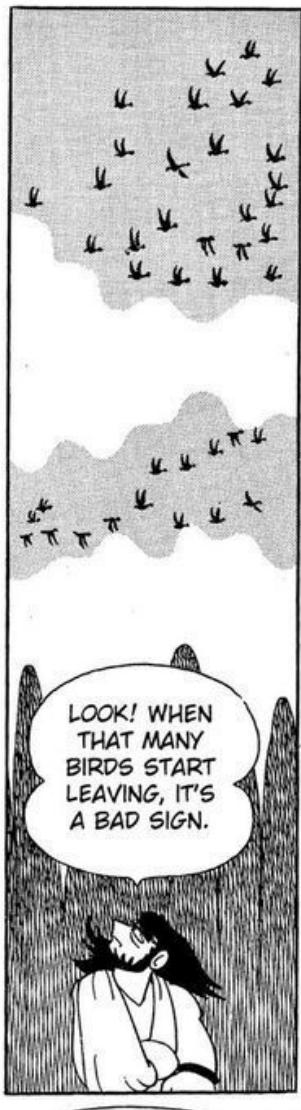


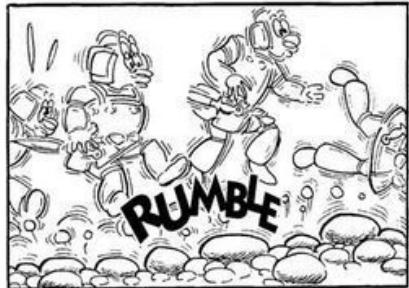
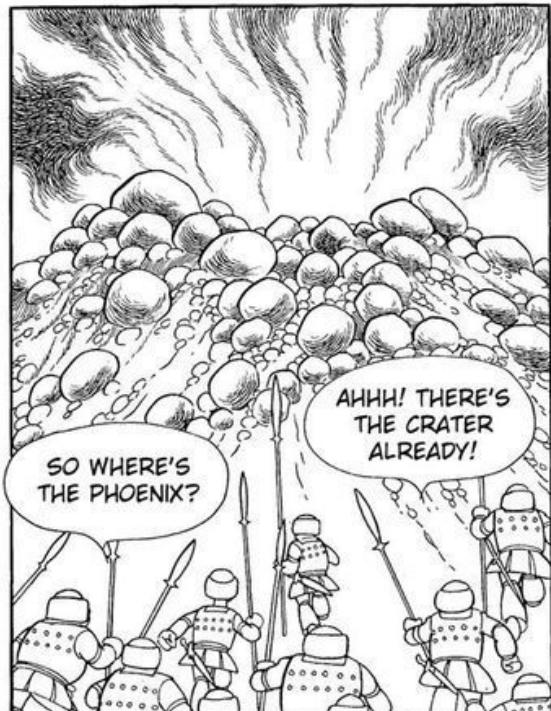
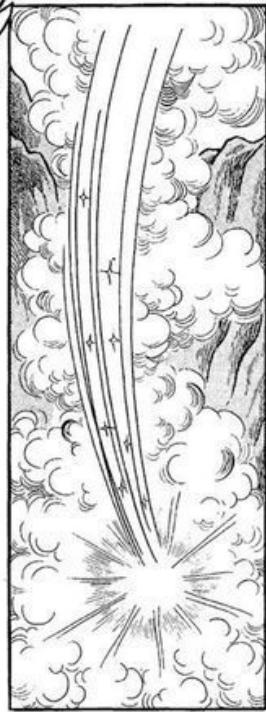


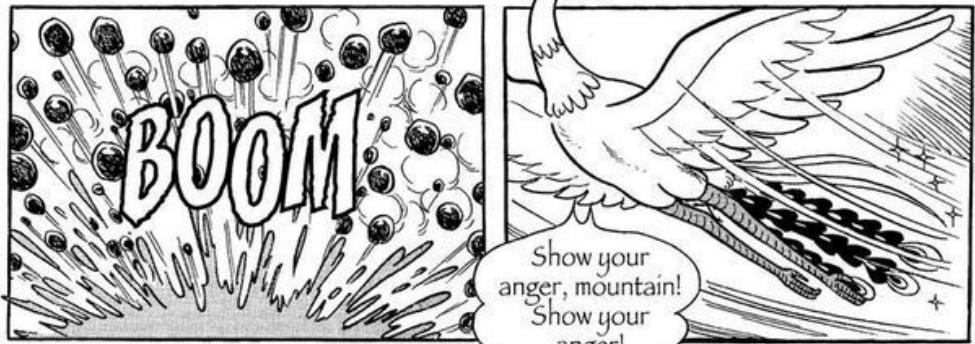
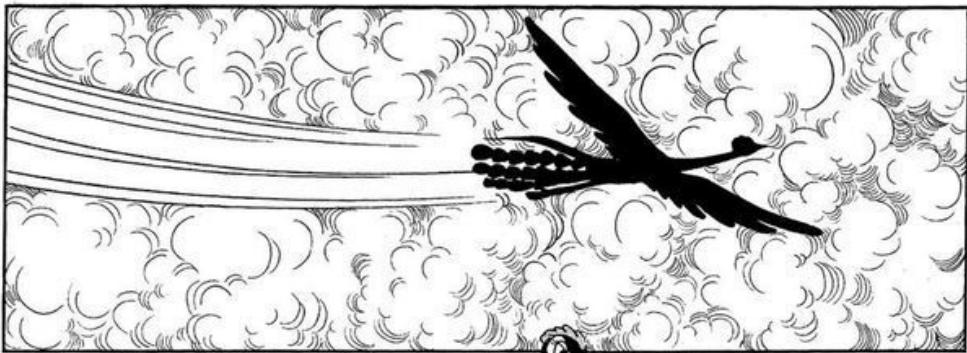






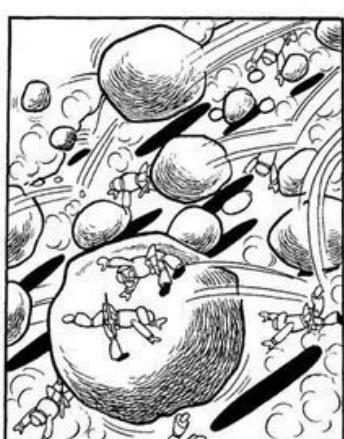
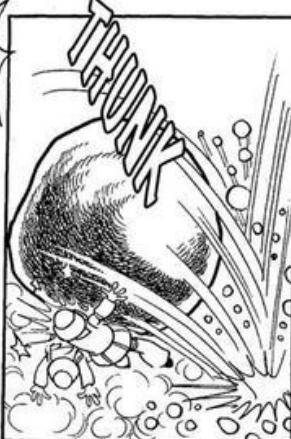


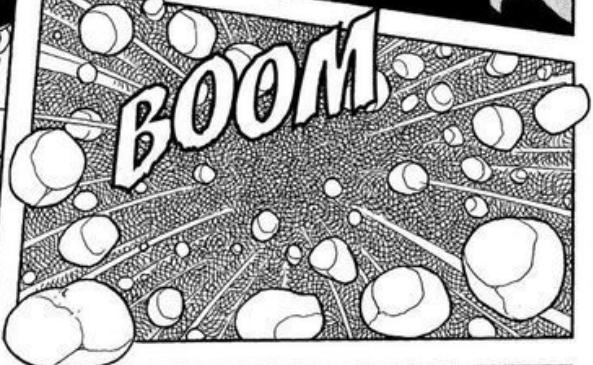
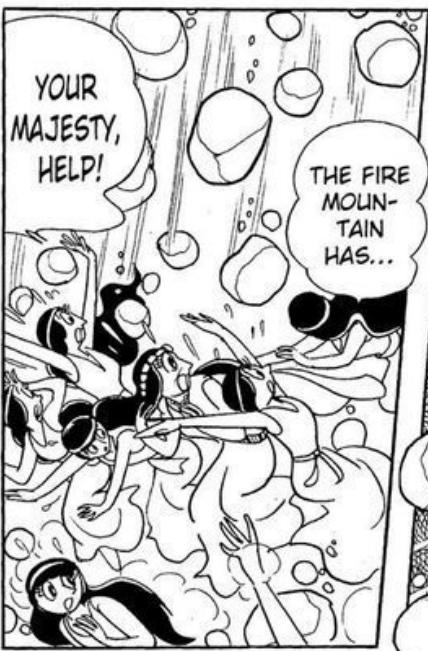
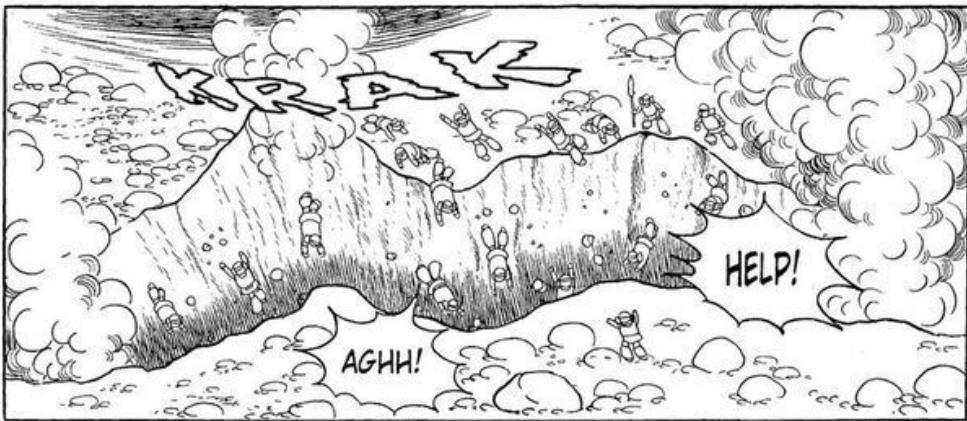




KA-BOOM

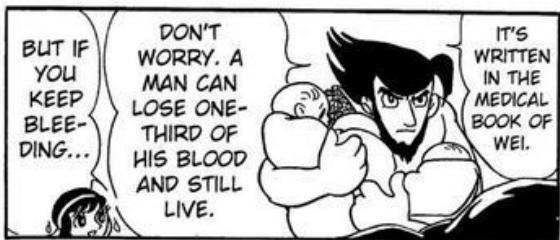






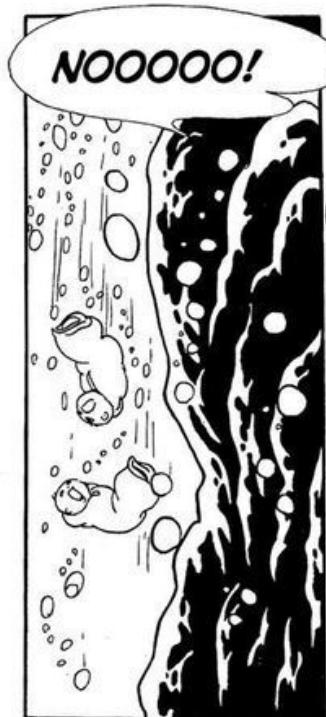


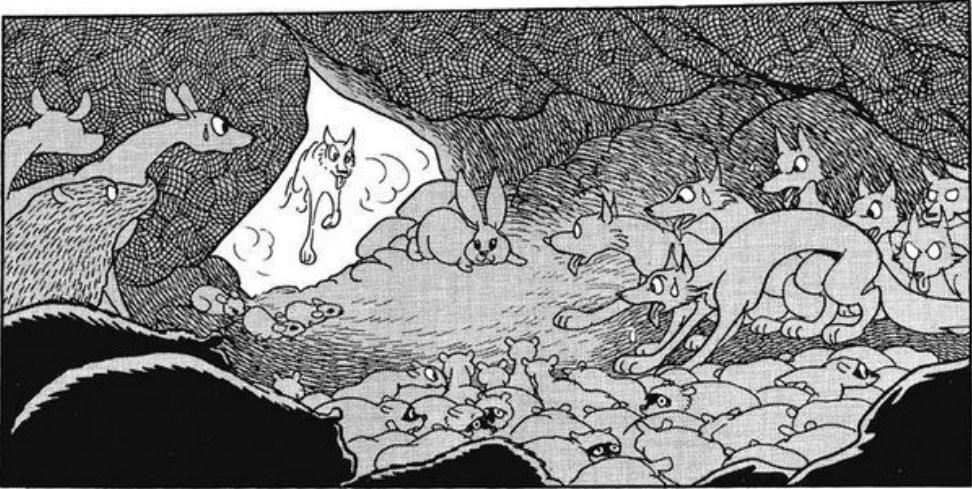
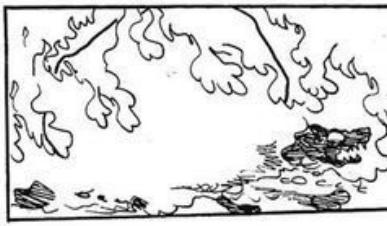
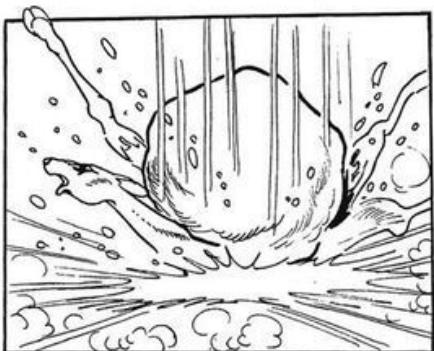


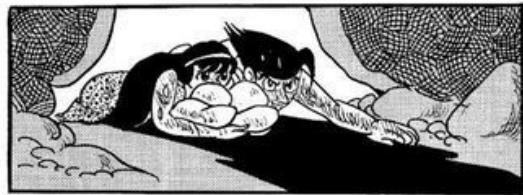
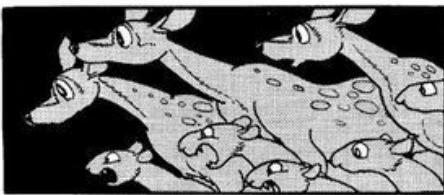
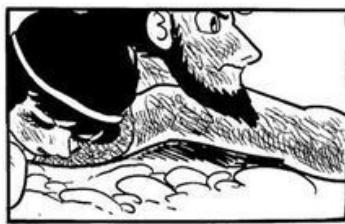
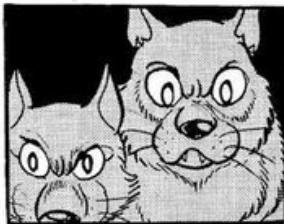


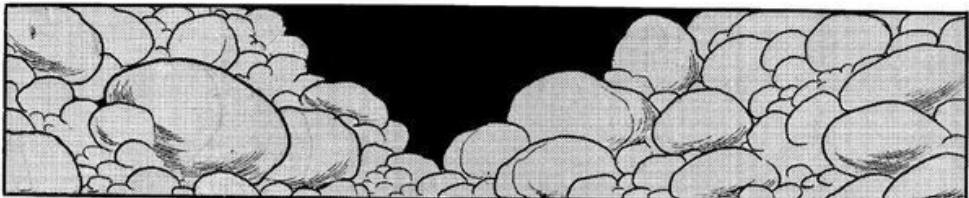












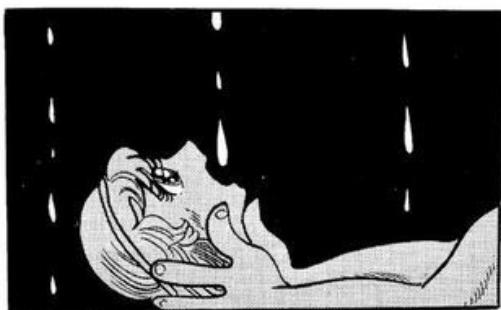
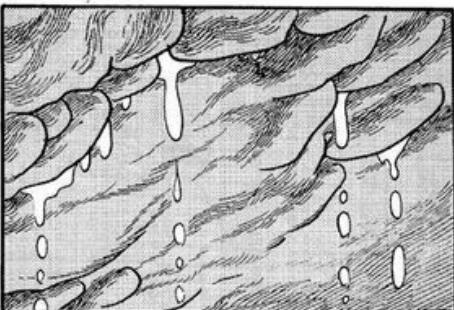


AS SUPER-HEATED VOLCANO VAPORS ROSE INTO THE ATMOSPHERE, FORMING RAIN CLOUDS, THUNDER BOomed AND TORRENTIAL RAINS FELL, ONLY TO MEET THE BOILING LAVA AND BE SENT STEAMING SKYWARD AGAIN...A BATTLE BETWEEN FIRE AND WATER THAT HAS BEEN REPEATED FOR MILLIONS OF YEARS....

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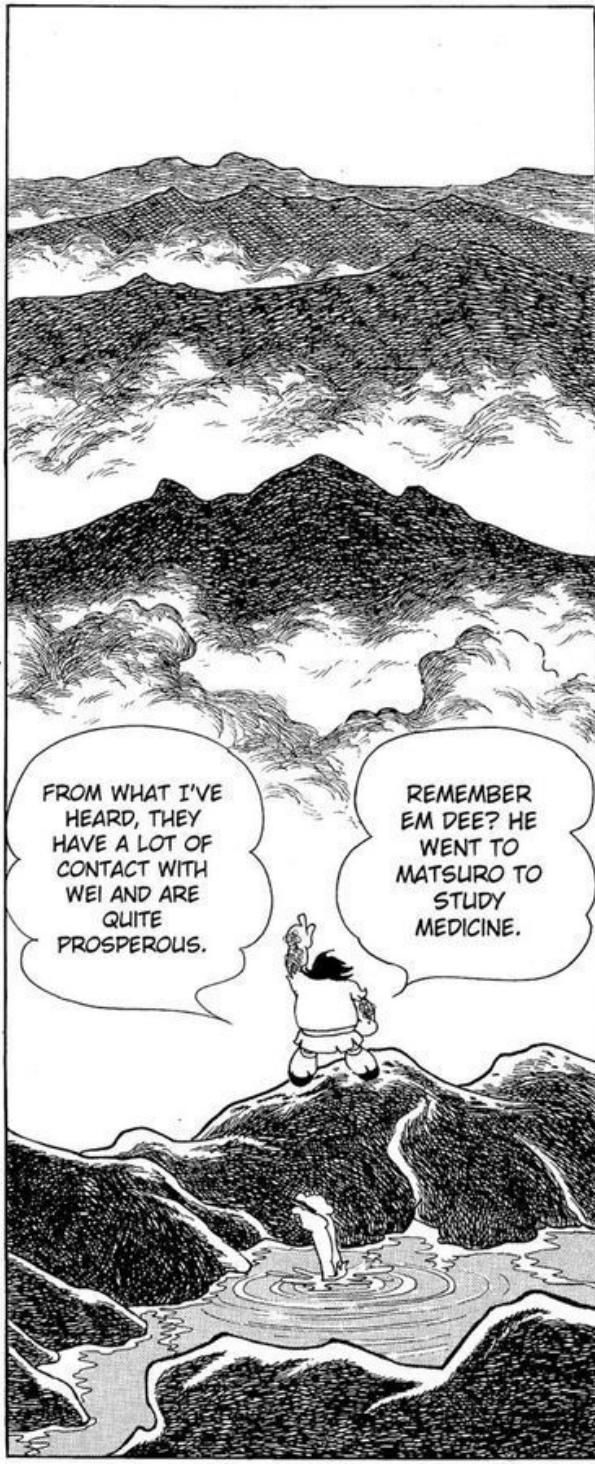


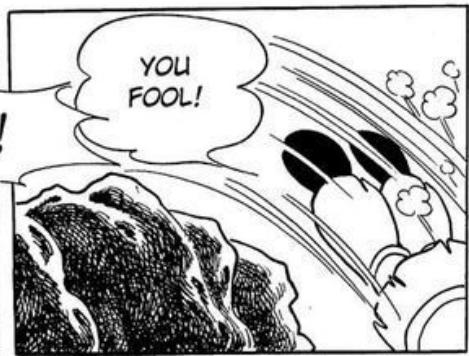
WE
DON'T
HOW
LONG
THIS
TRICKLE
WILL
LAST.

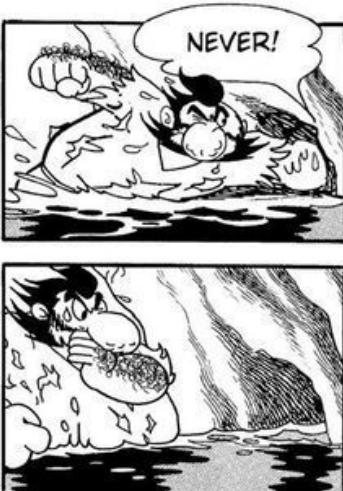


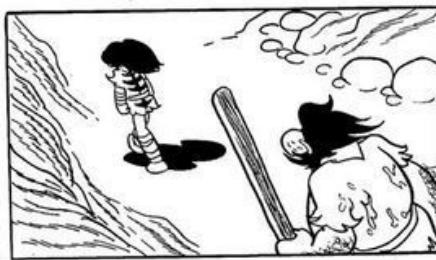
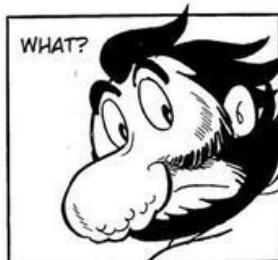
SEE, NAGI?
JUST LIKE BOWMAN
SAID, IF WE CROSS
THESE THREE
MOUNTAINS WE'LL BE
IN THE LAND OF
MATSIRO.

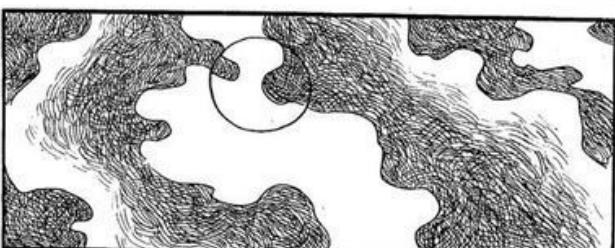
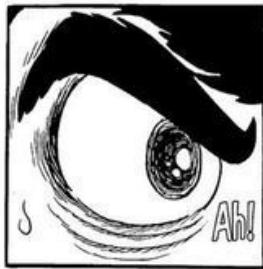


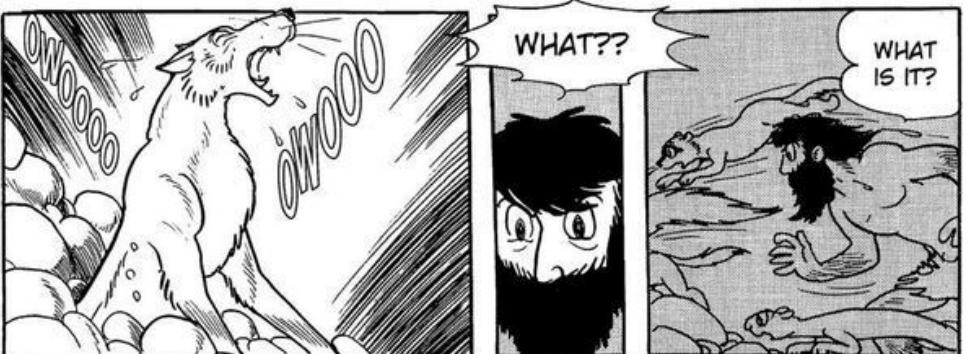
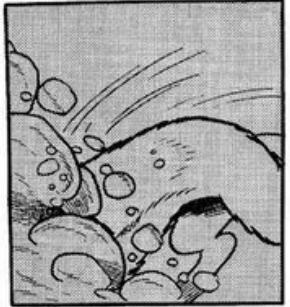
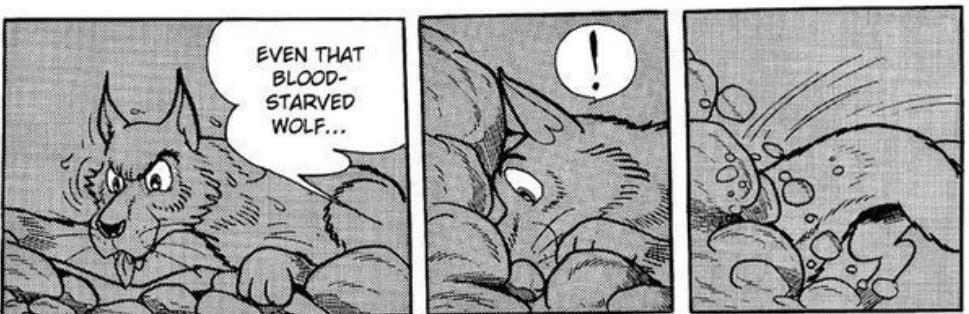
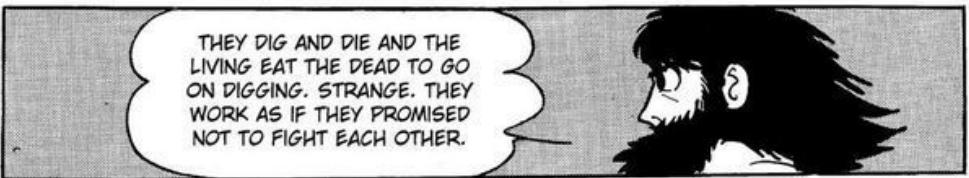


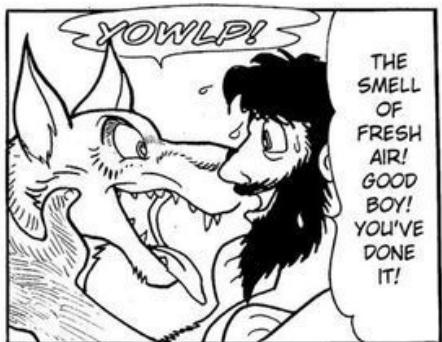




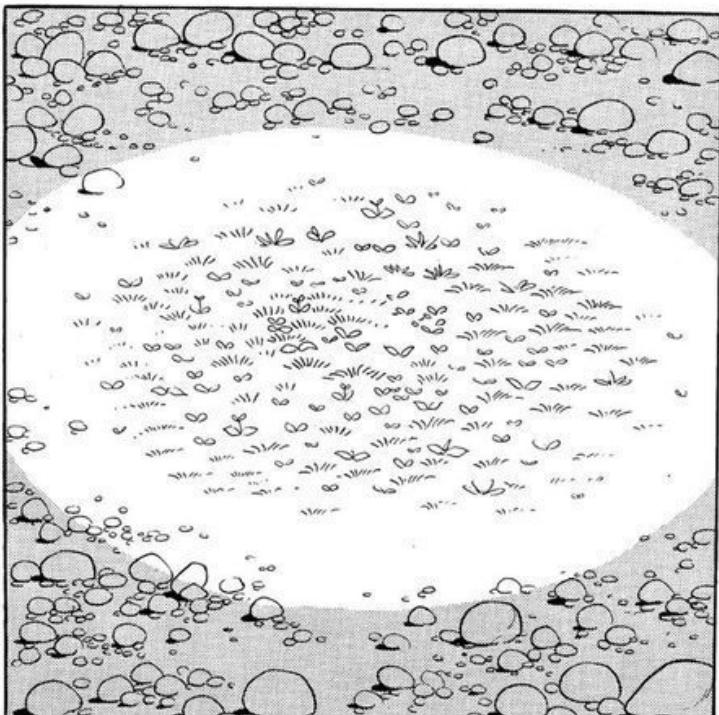
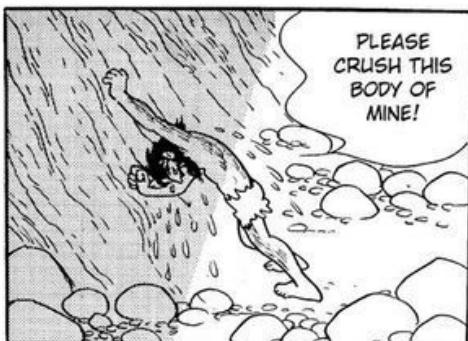
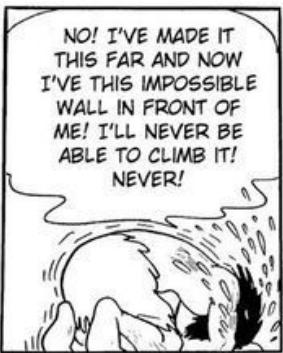








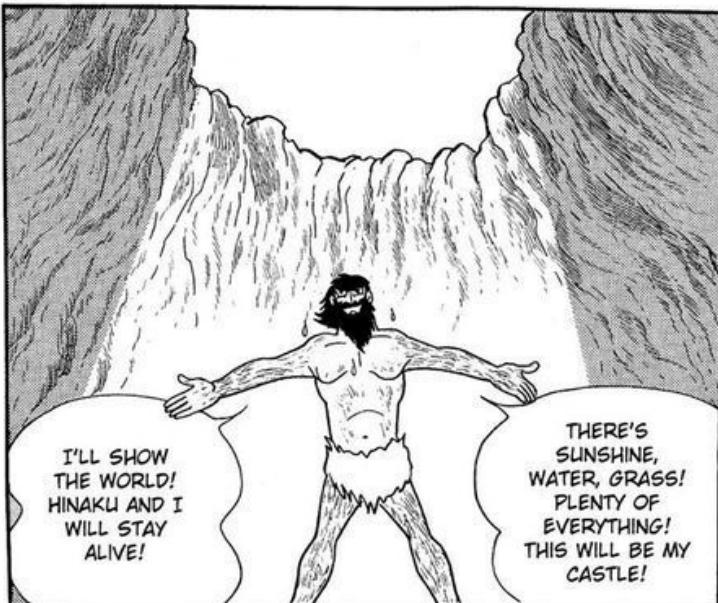


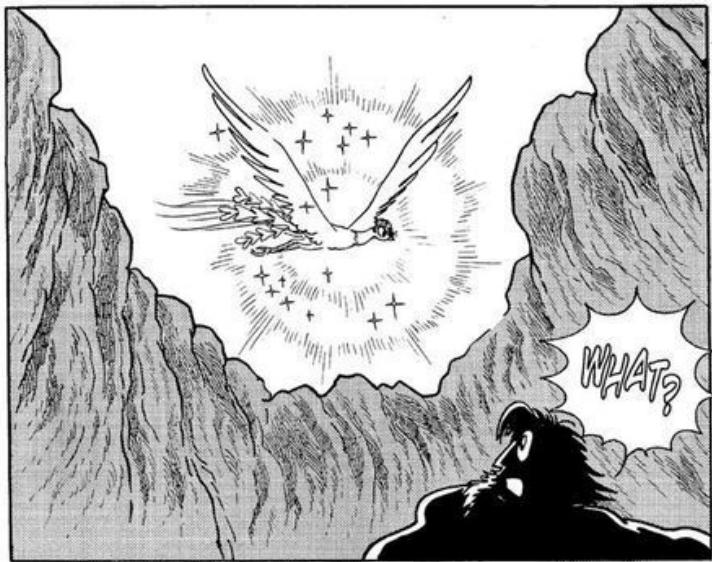




EM DEE STUFFED HIS MOUTH, CHEWED AND SWALLOWED, THEN REPEATED THE PROCESS AGAIN.

THE LIGHT SHONE THROUGH THE OPENING OVERHEAD, BATHING EM DEE AND THE CRATER FLOOR IN ITS WARM RAYS, AND SEEMED TO CALL FORTH A NEW STRENGTH, A NEW WILL TO SURVIVE.

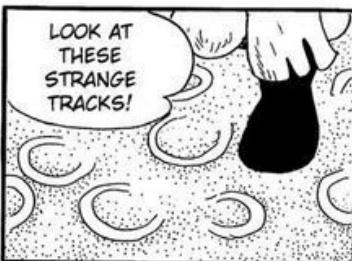


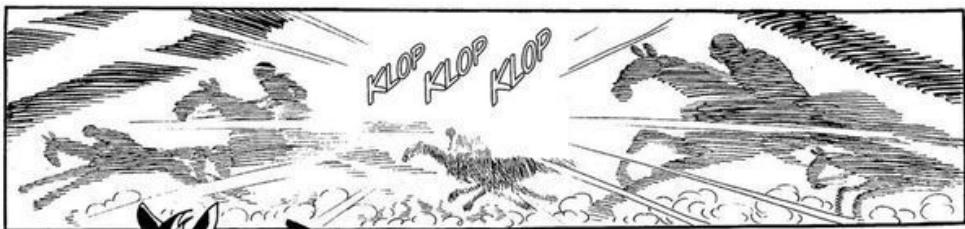


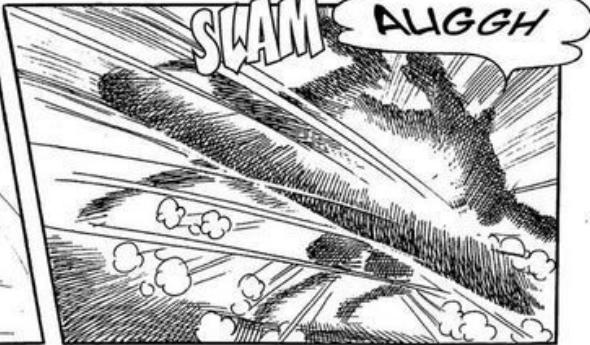
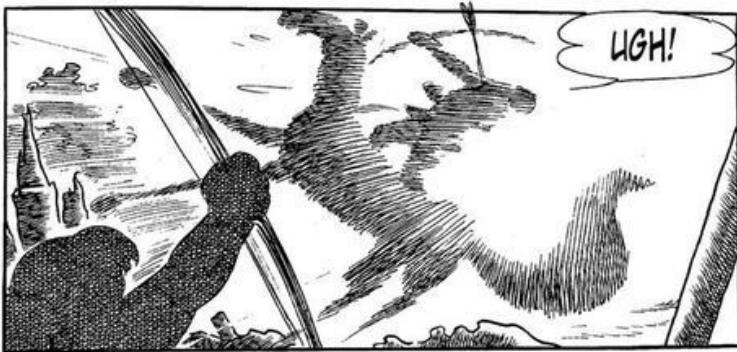
BY SOME STRANGE TWIST OF FATE, BOWMAN, IN SEARCH OF THE PHOENIX, SAT SILENTLY WAITING FOR DAYS ON END ONLY A FEW HUNDRED YARDS FROM THE PIT IN WHICH EM DEE WAS TRAPPED.

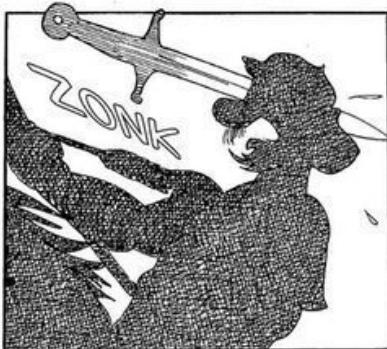
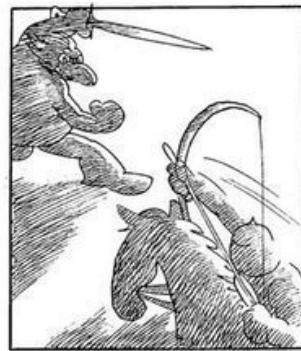
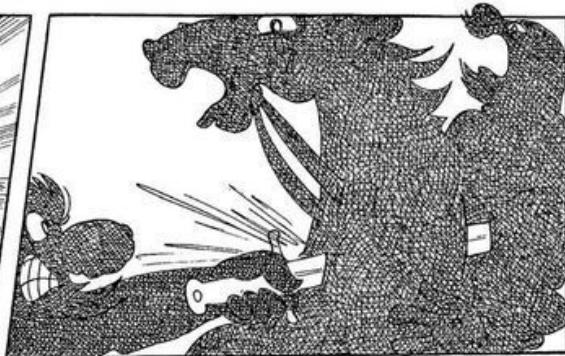


AND AT THE SAME TIME ANOTHER HUNTER OF THE PHOENIX WAS FLEEING FROM THE FIRE MOUNTAIN TO THE NORTH... NAGI.

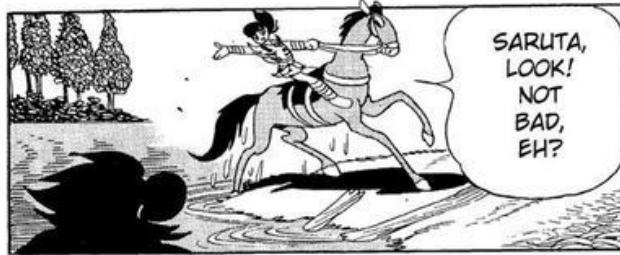
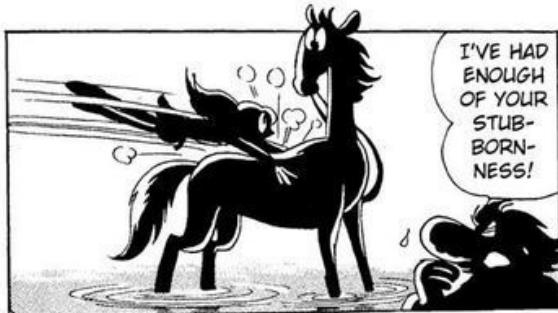
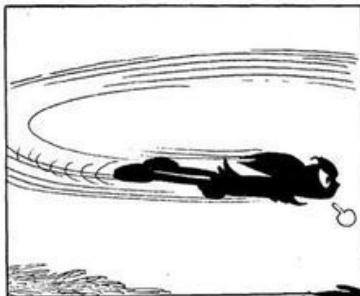




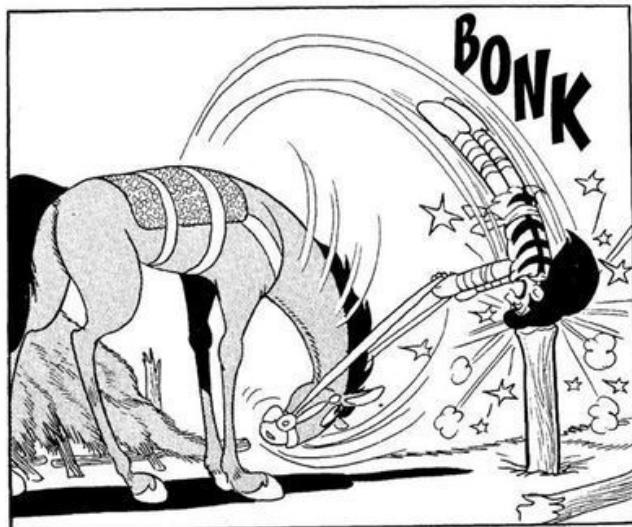


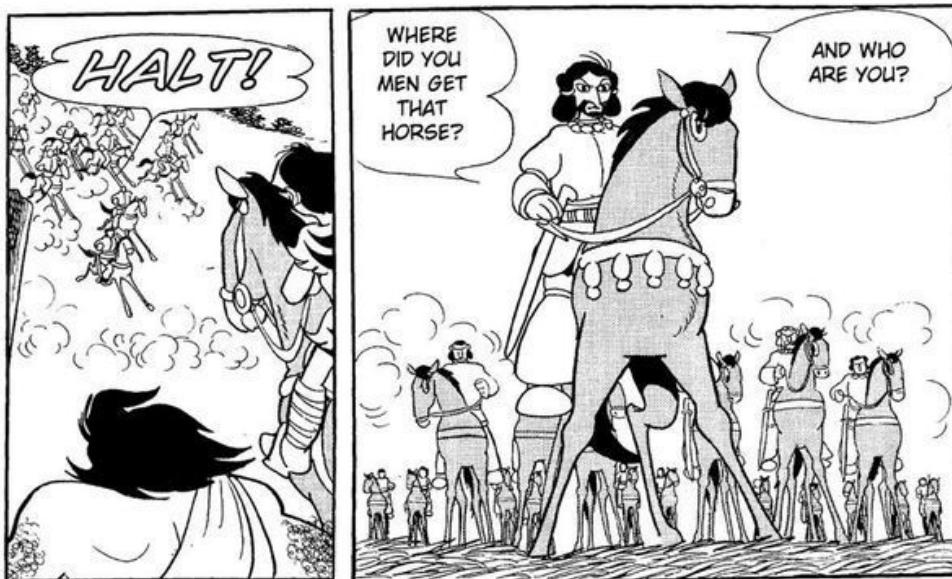


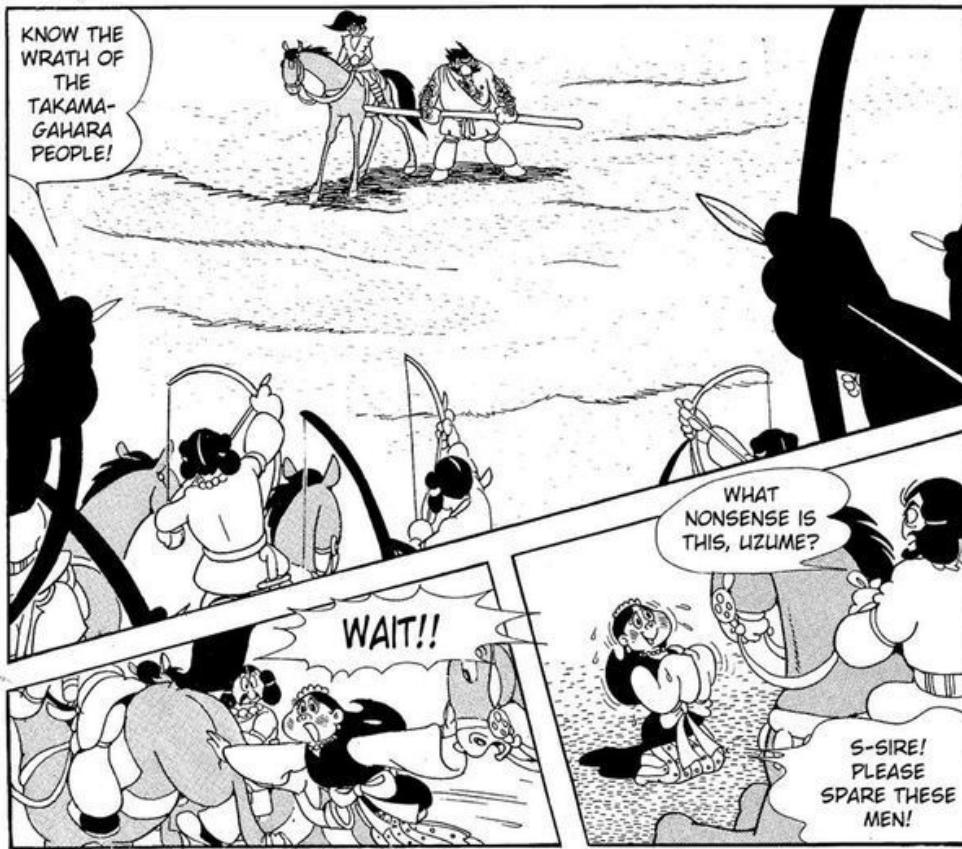
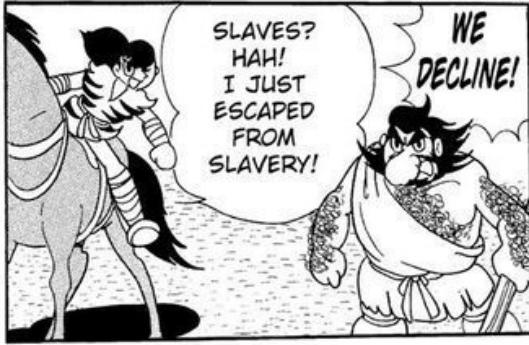
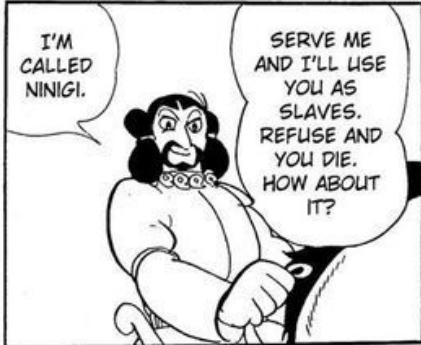


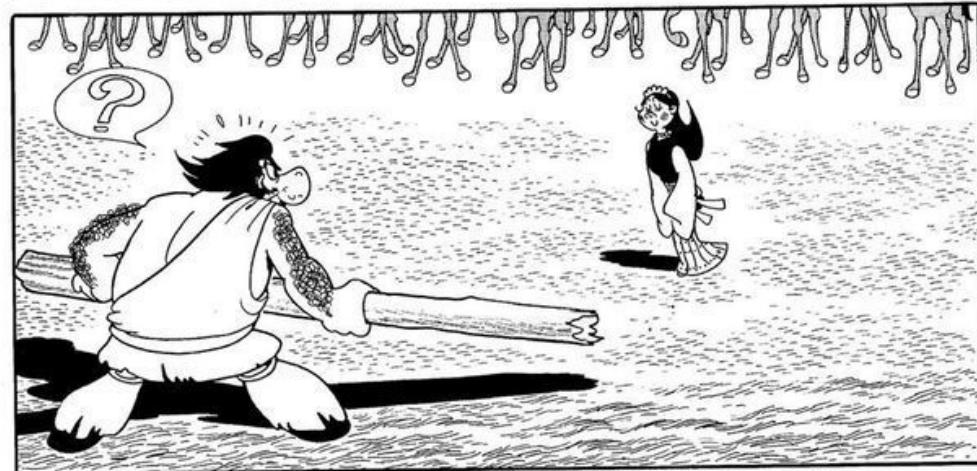
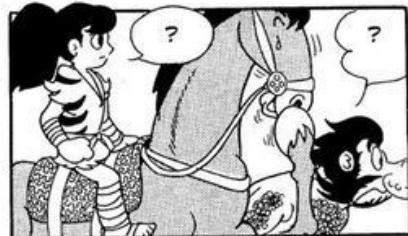


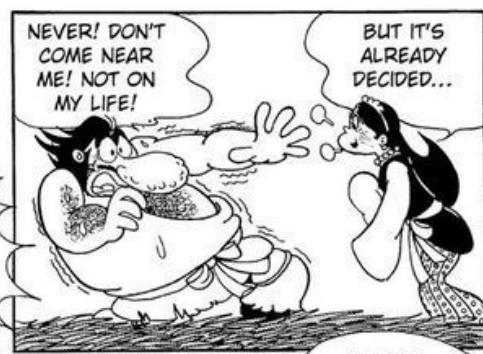
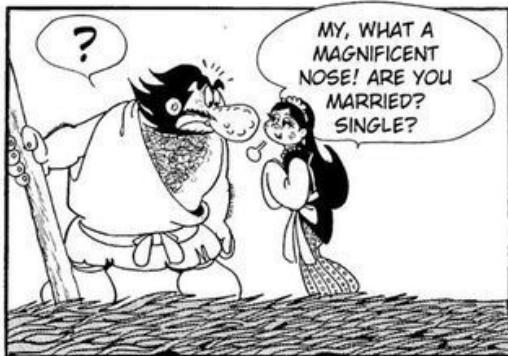
ORIGINALLY THERE WERE NO HORSES ON THE ISLANDS THAT COMprise JAPAN. THEY WERE ANIMALS FROM THE CONTINENT AND WERE BROUGHT OVER LATER BY MEN—PROBABLY MONGOLS, WHO HAD USED THEM FOR THEIR MANY INVASIONS ON THE PLAINS OF ASIA. THESE HORSEMEN CROSSED OVER FROM THE KOREAN PENINSULA TO THE TSUSHIMA SANI AND NORTHERN KYUSHU AREAS OF JAPAN.

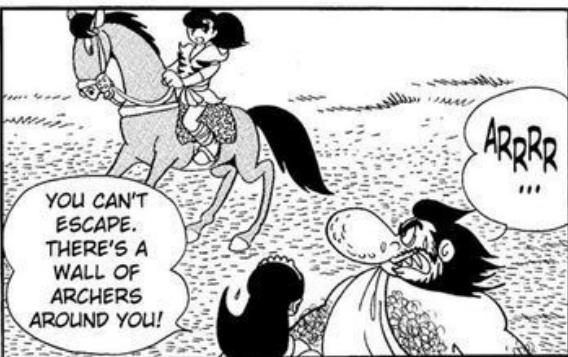


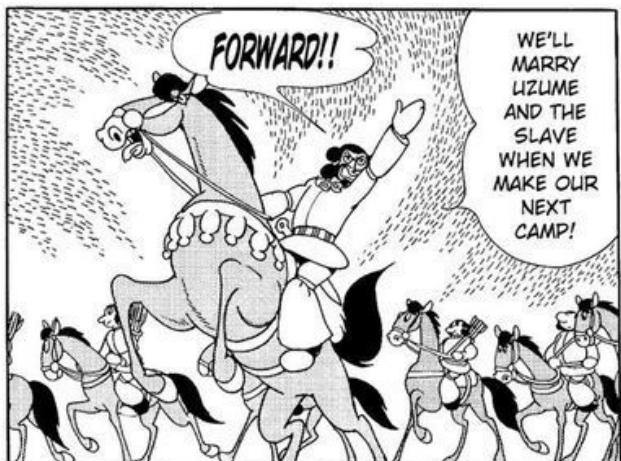
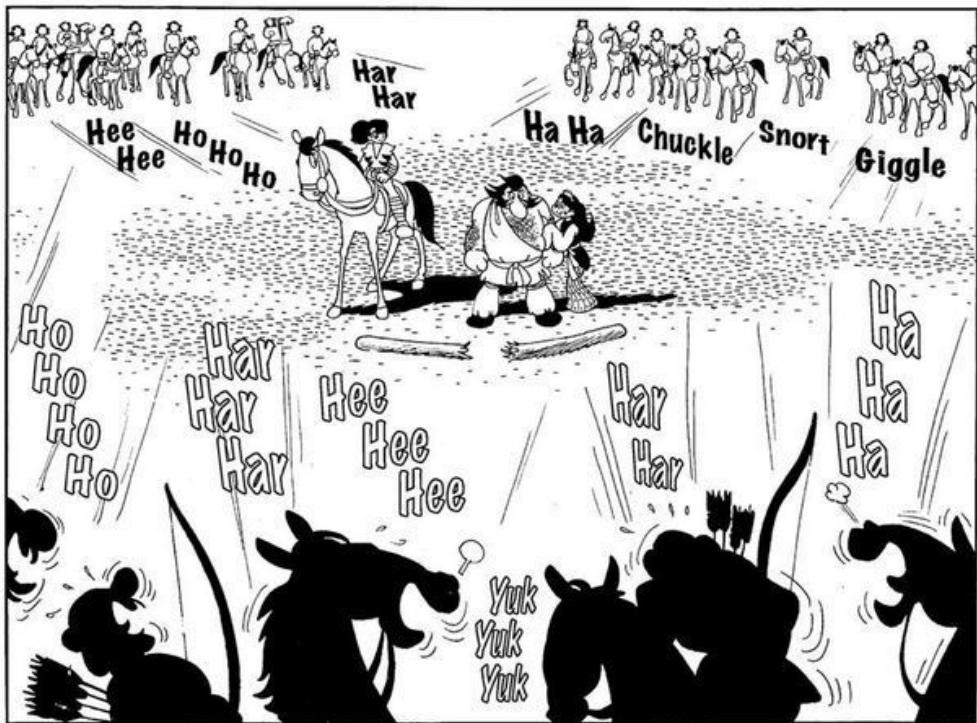








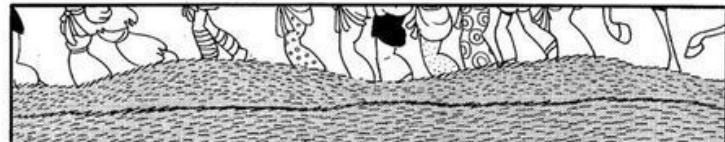
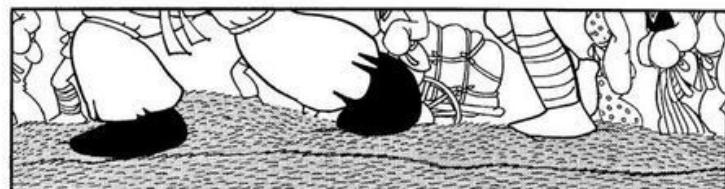
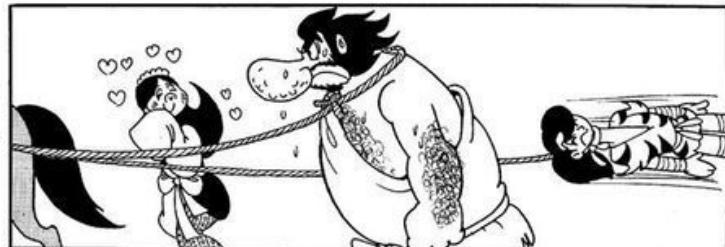


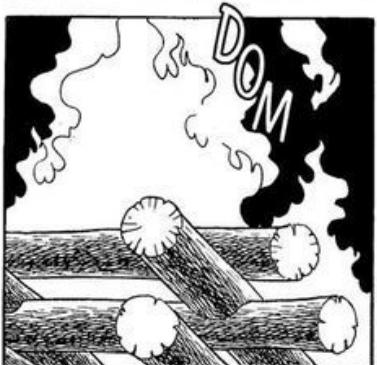
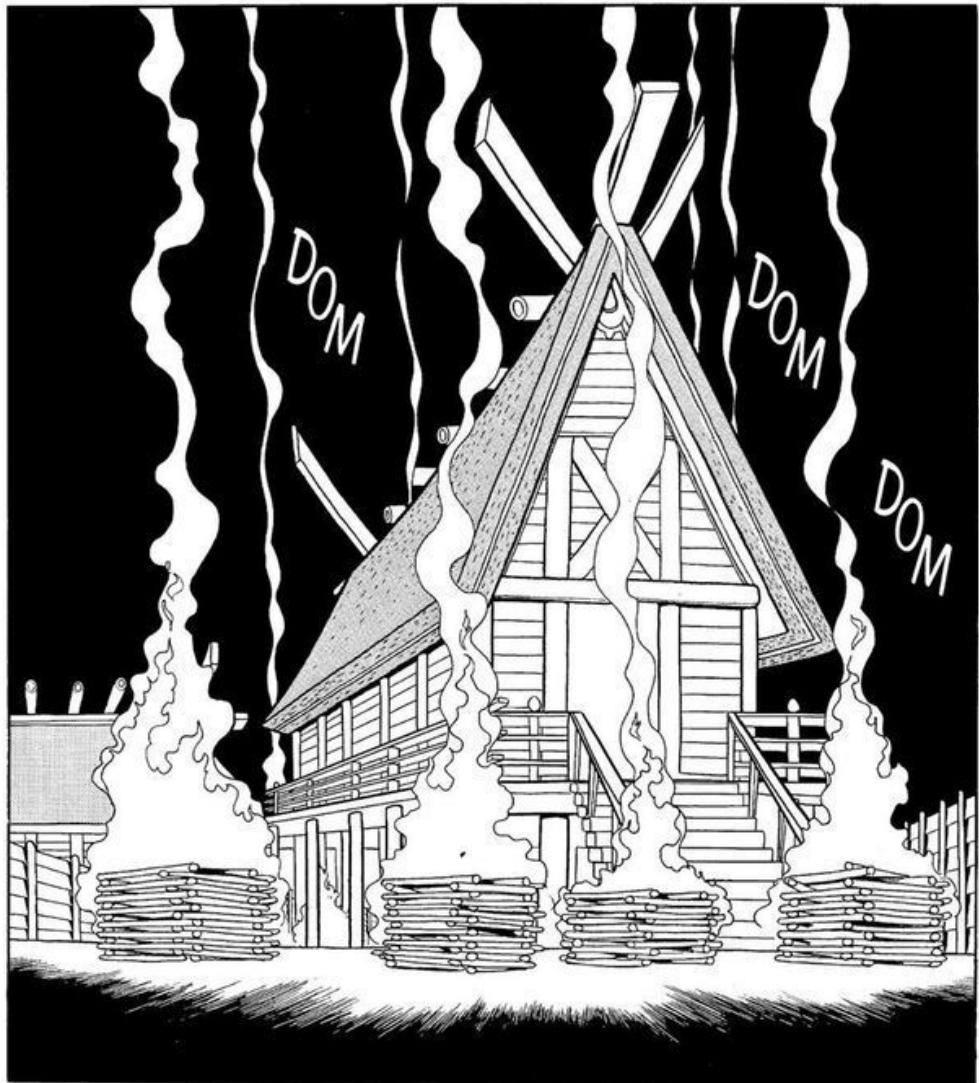


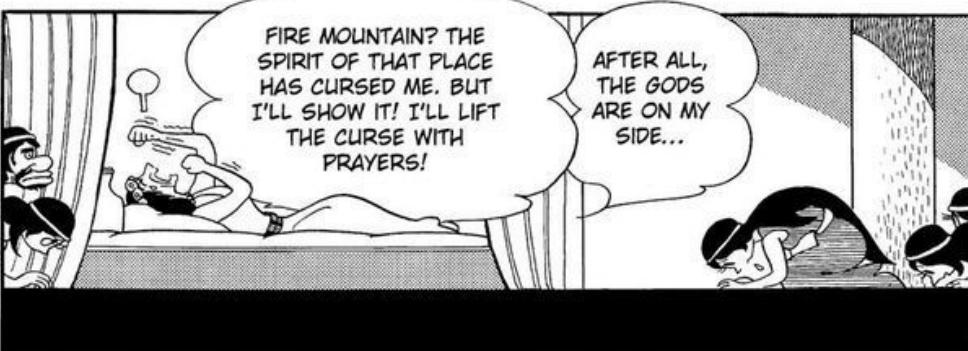
WHO WAS NINIGI AND HIS BAND?

SCHOLARS THEORIZE THAT THE TAKAMAGAHARA PEOPLE WERE A MOUNTED TRIBE—A HORSEBACK NATION—that was active in the regions of NORTHERN CHINA AND MONGOLIA FROM THE THIRD TO THE FIFTH CENTURY A.D., AND THAT THEY CAME THROUGH THE KOREAN PENINSULA IN LARGE NUMBERS TO INVADE THE ISLANDS OF JAPAN. THE NATIVE INHABITANTS WERE SUBDOED ONE BY ONE AND EVENTUALLY THE STATE OF YAMATO WAS ESTABLISHED WITH EMPEROR JIMMU AS ITS HEAD.

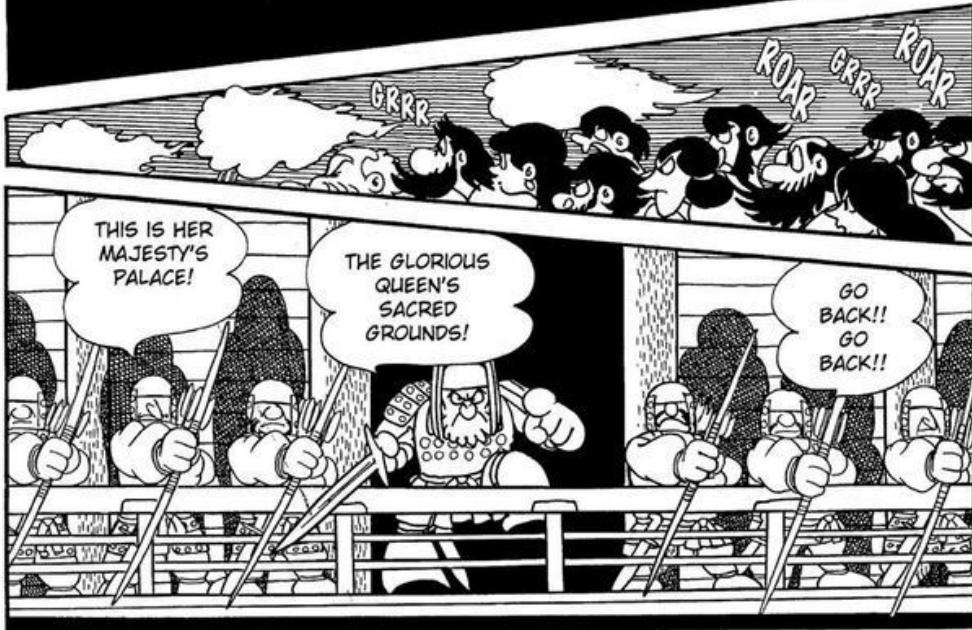
ACCORDING TO JAPANESE MYTHOLOGY, NINIGI WAS A GOD WHO DESCENDED FROM HEAVEN TO MOUNT TAKACHIHO, BUT IN REALITY HE WAS PROBABLY CHIEF OF A NOMADIC TRIBE.

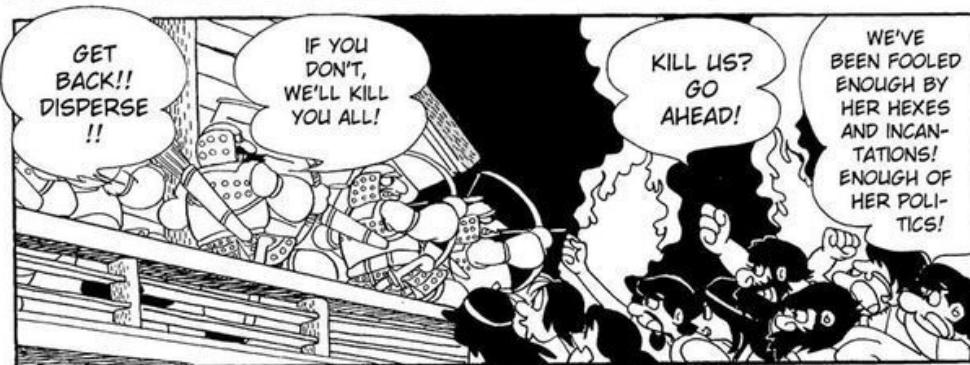
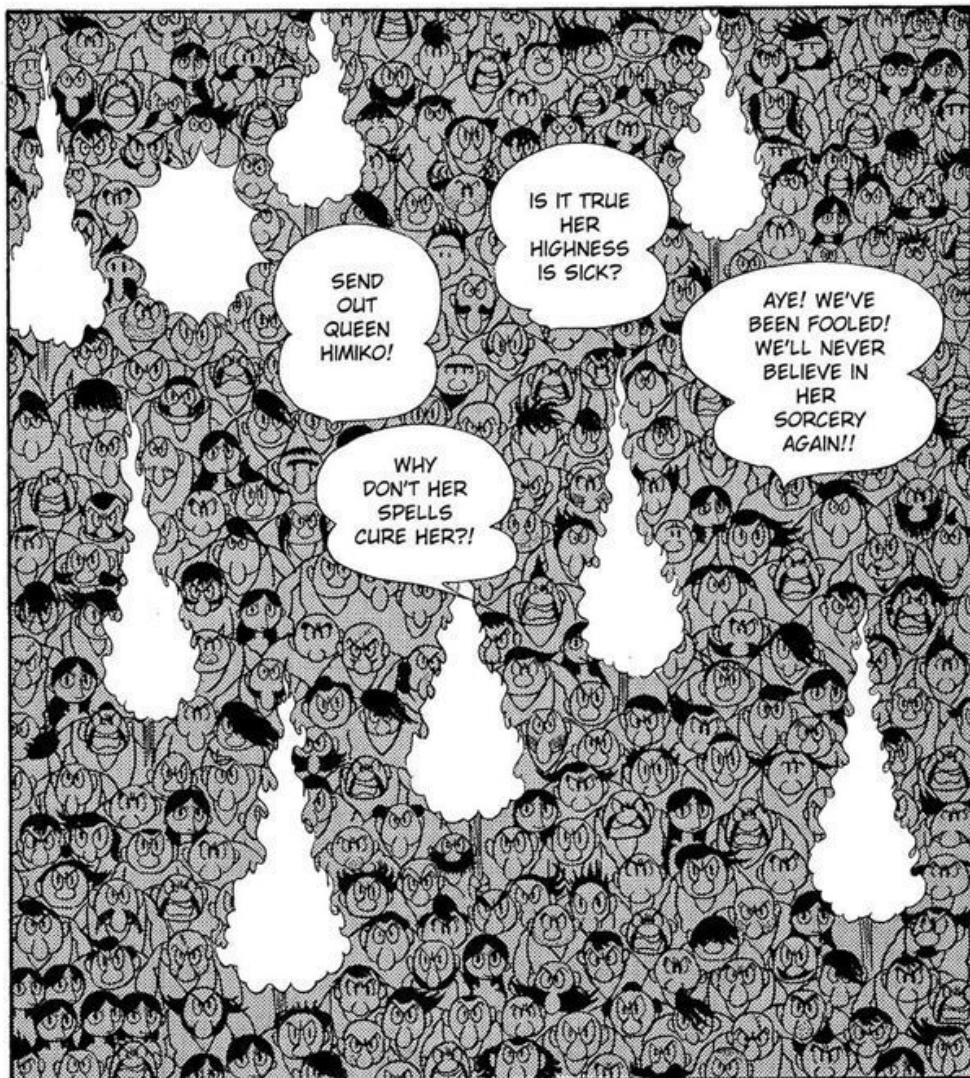


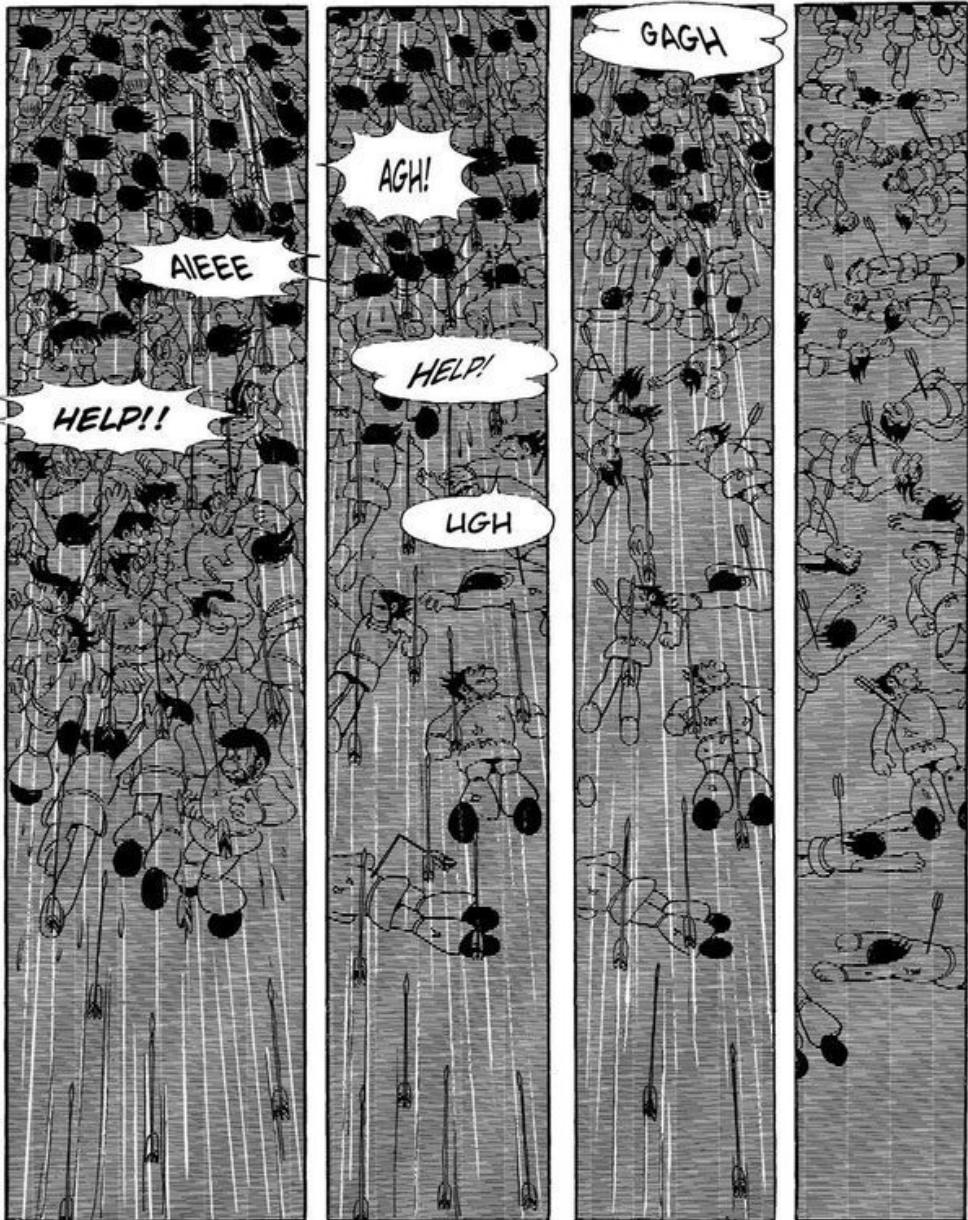
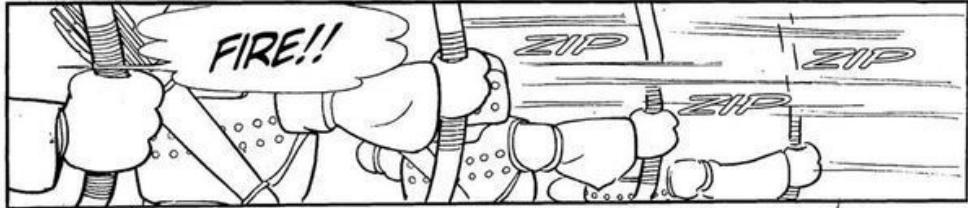


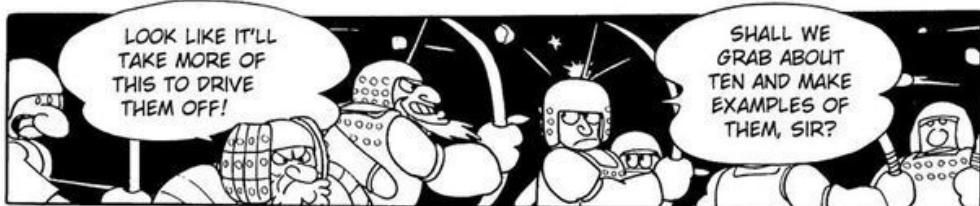
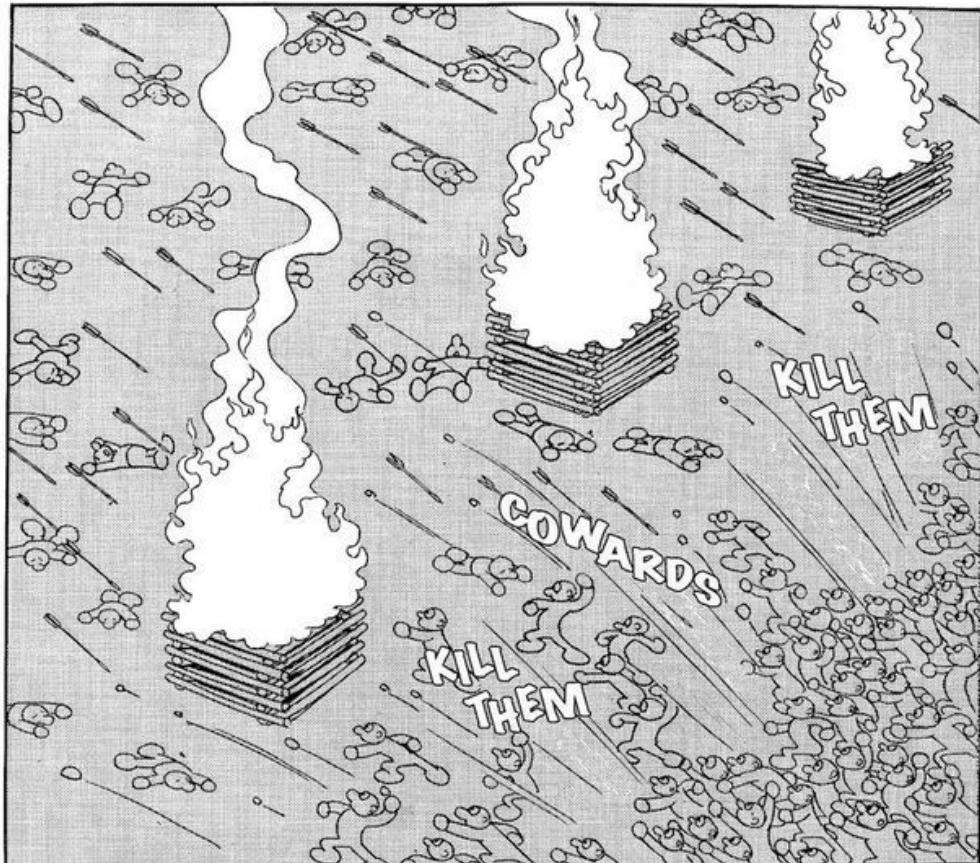




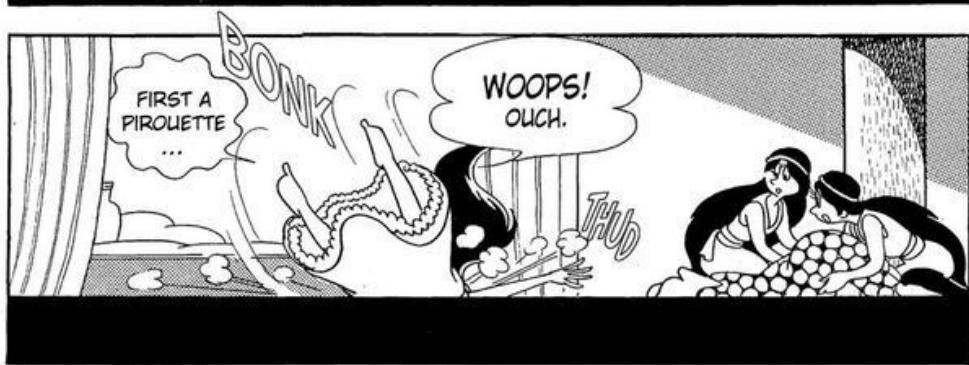


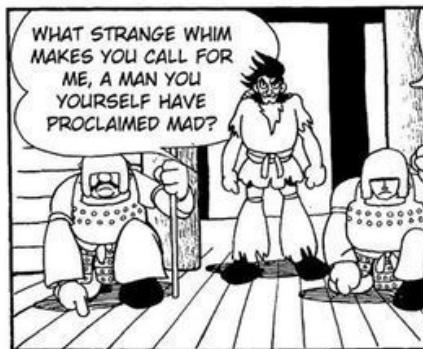


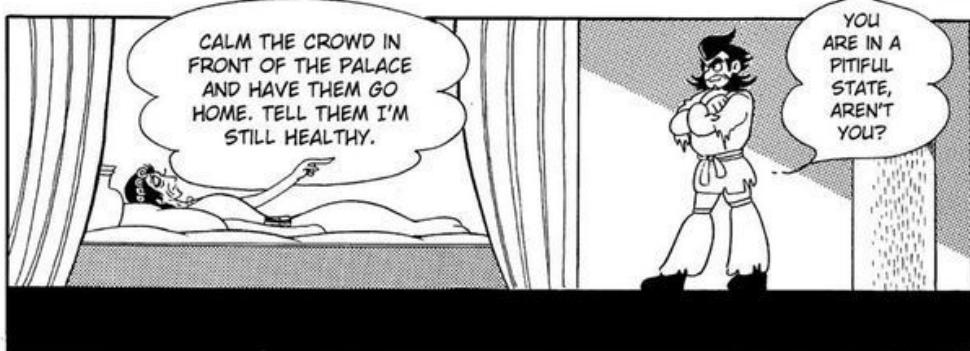


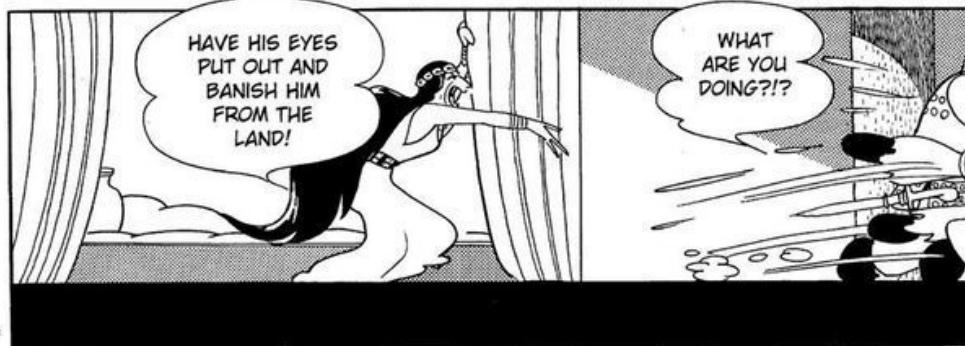
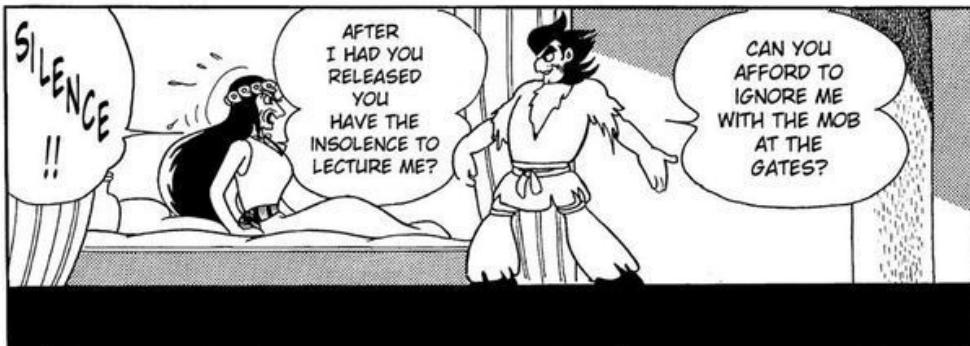


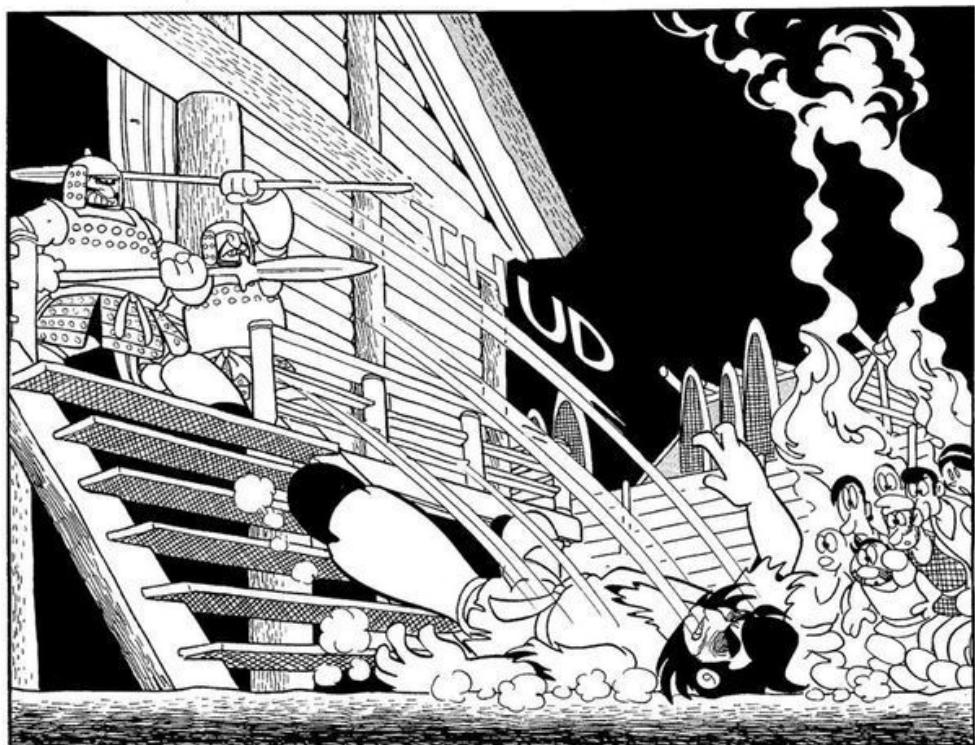
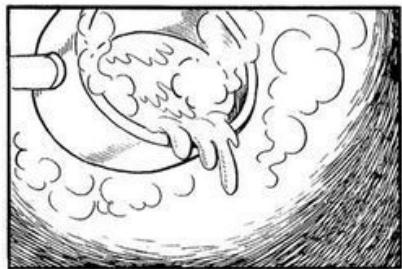


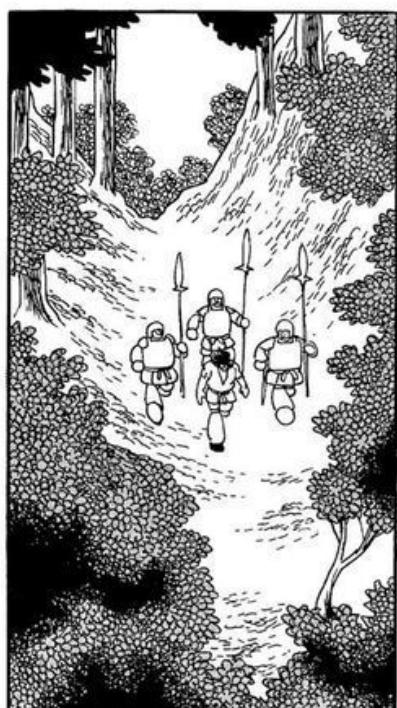


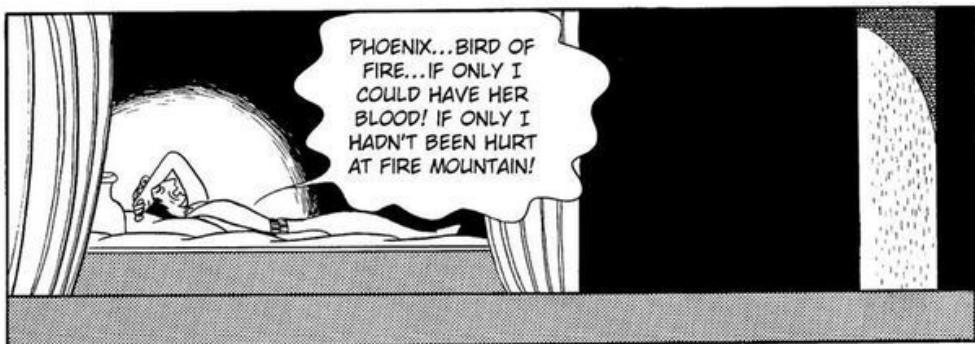


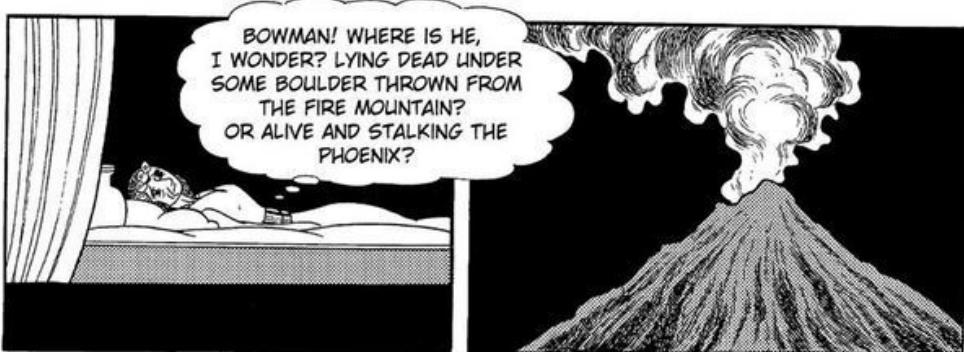








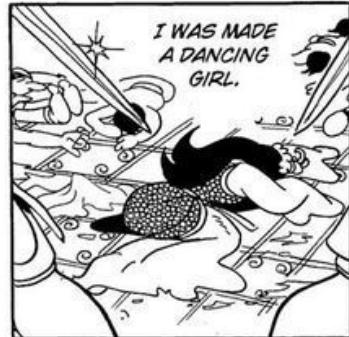
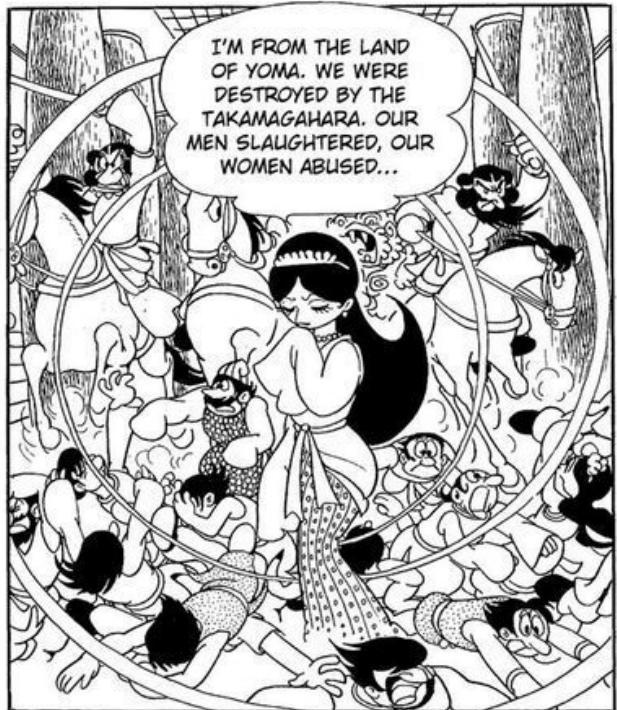




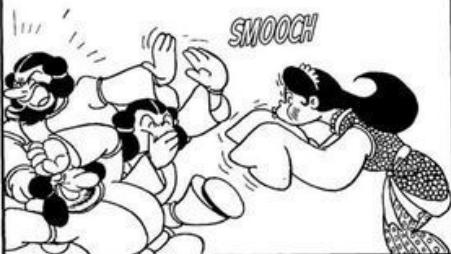








IF A GIRL IS UGLY ENOUGH, NO MAN WILL LAY A HAND ON YOU.



IF I'D BEEN BEAUTIFUL, NINIGI WOULDN'T HAVE GIVEN ME TO YOU. HE'S A MAN WHO GETS WHAT HE WANTS.



AS I TRAVELED WITH THEM, I HOPED I'D FIND SOME KIND OF HAPPINESS.



BUT UZUME, WHY DID YOU SAVE ME?

WHY DID YOU MARRY ME?



BECAUSE WE WERE ABOUT TO BE KILLED, OR OUT OF PITIY, RIGHT? HOW STUPID!!



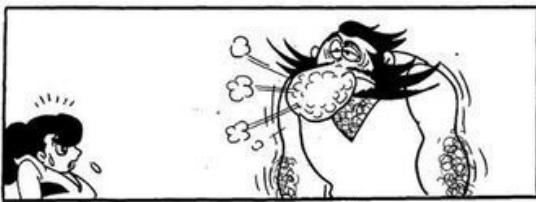
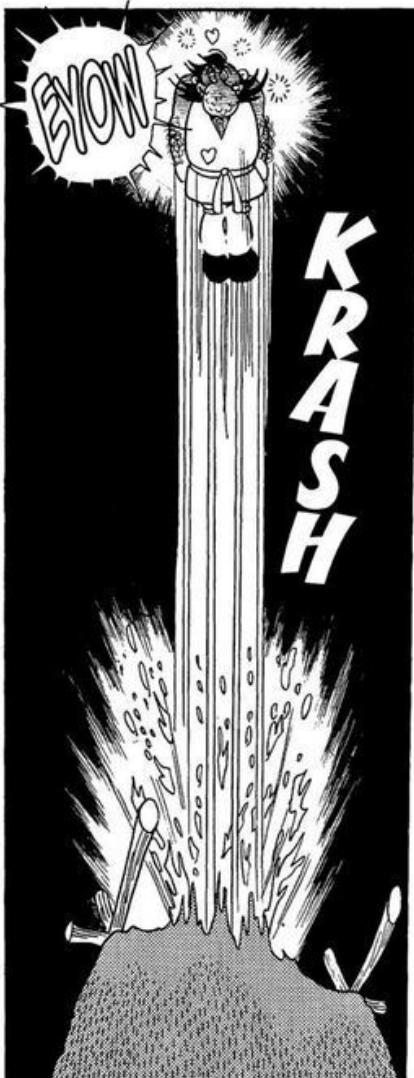
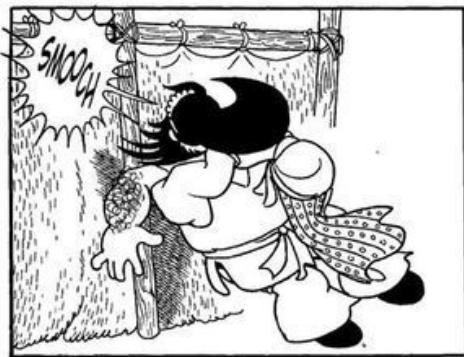
I REALLY DON'T HAVE ANY REASON.

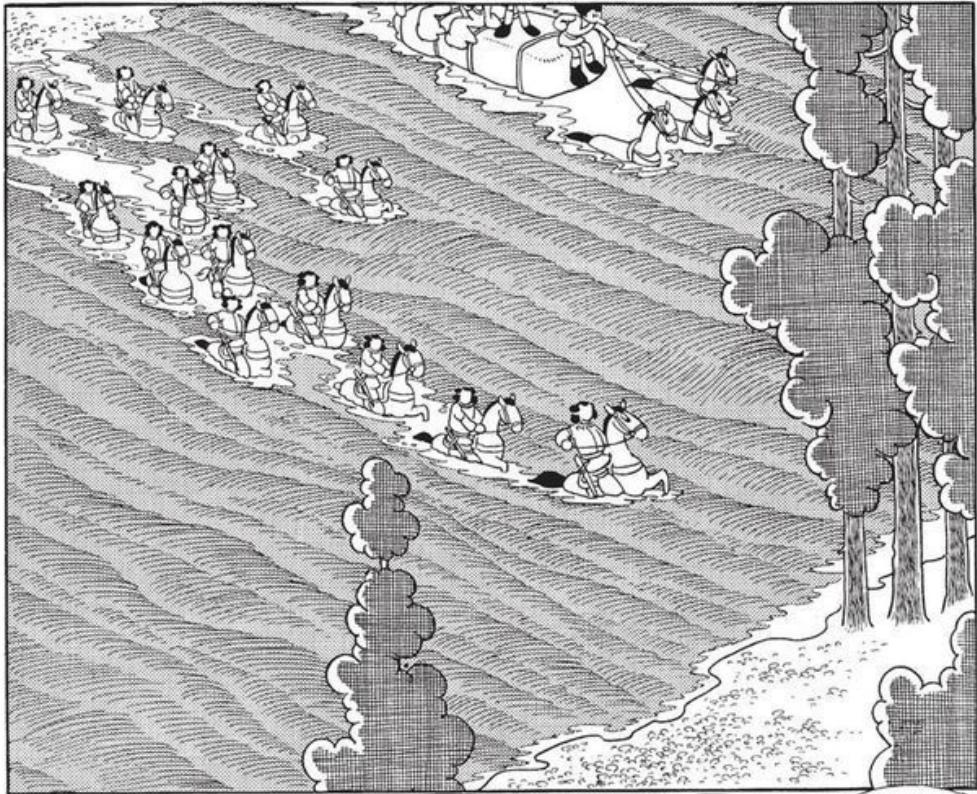


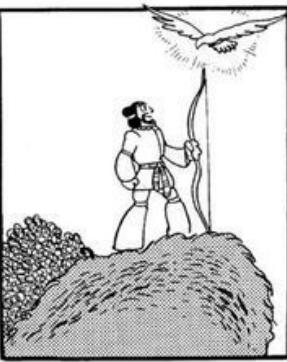
EXCEPT THAT I LIKE YOU!

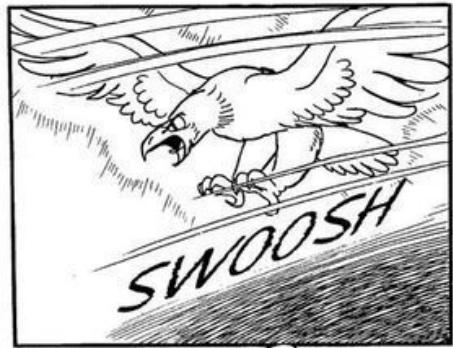


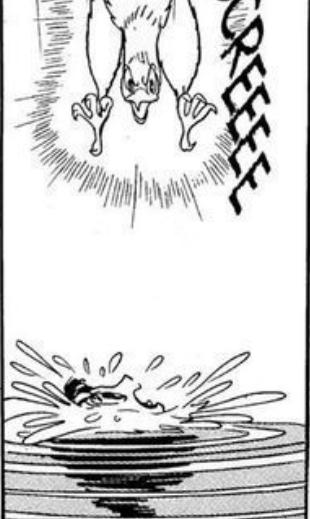
THAT'S ALL...

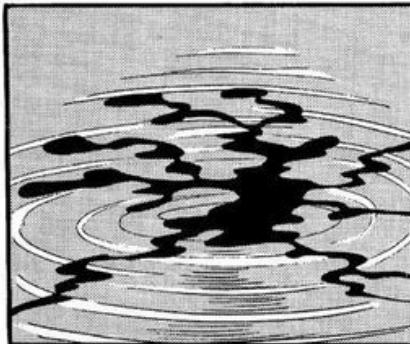
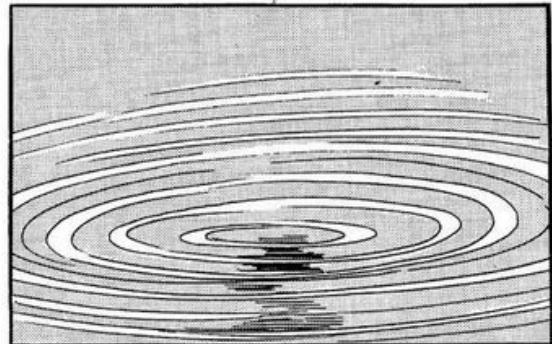
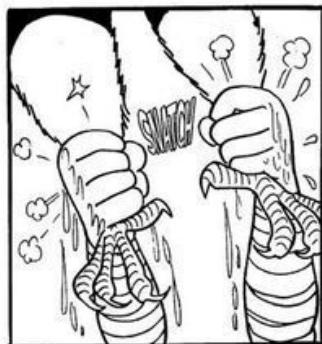
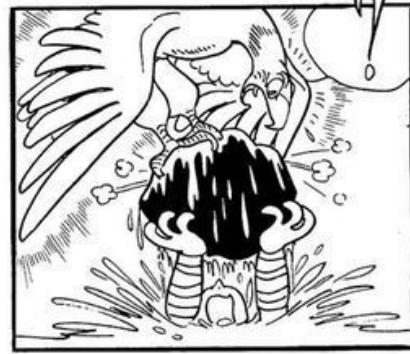
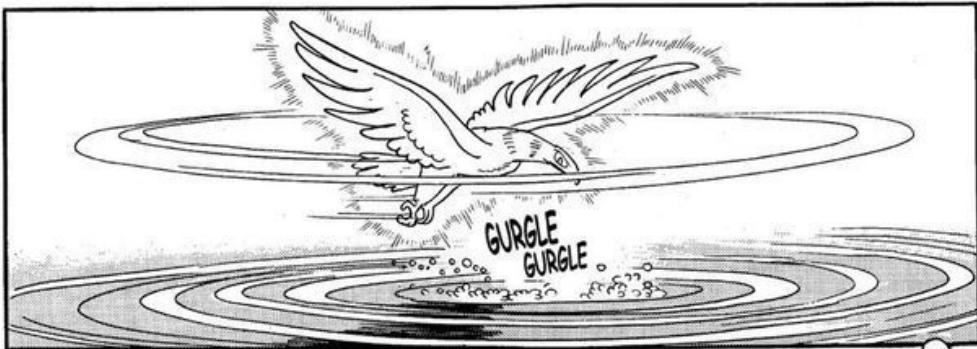




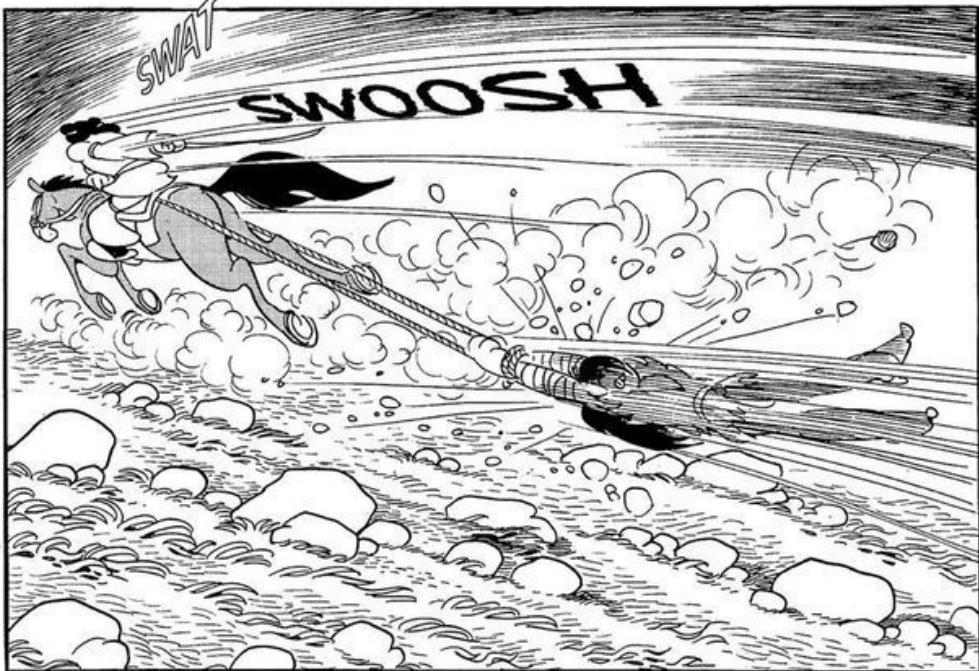


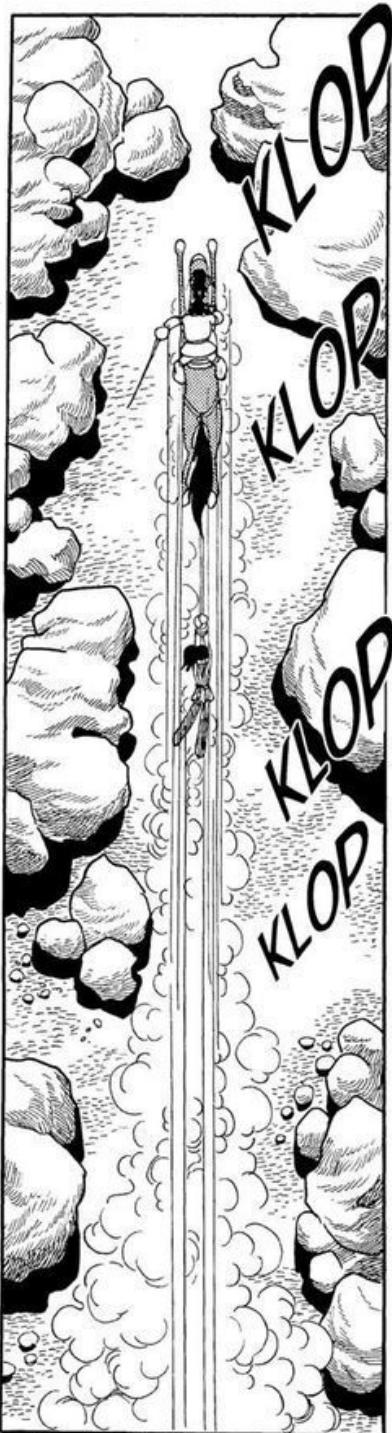


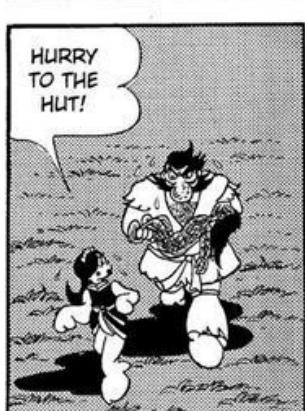
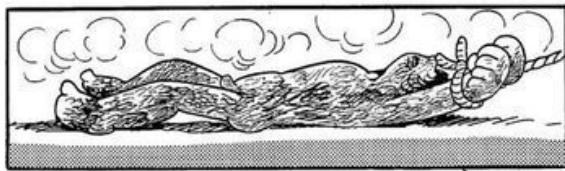
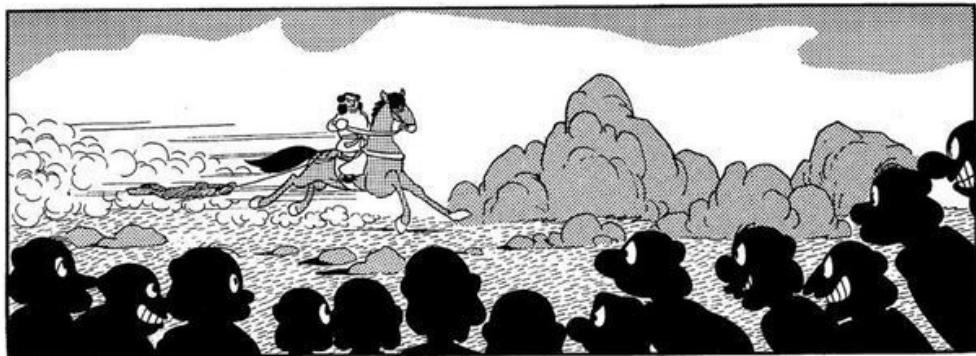




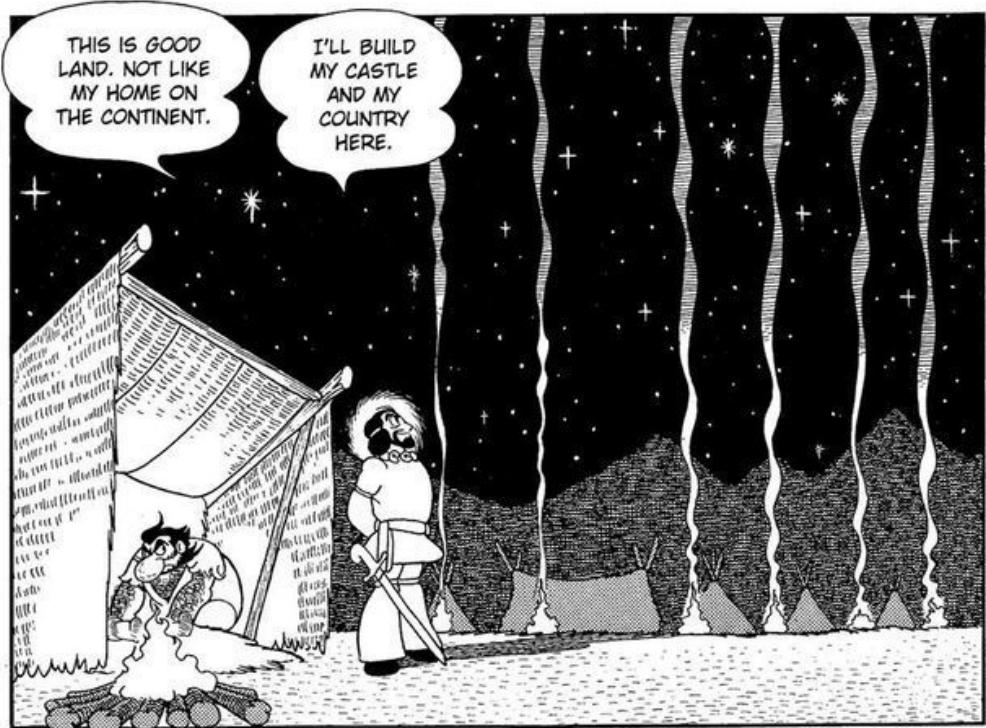


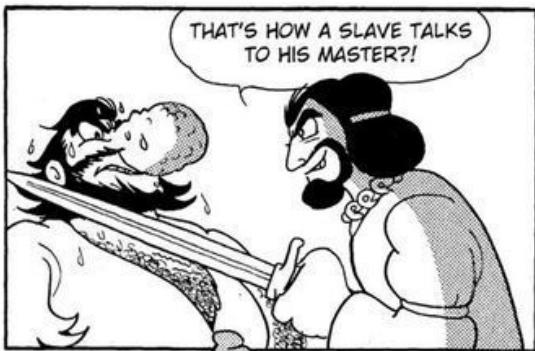
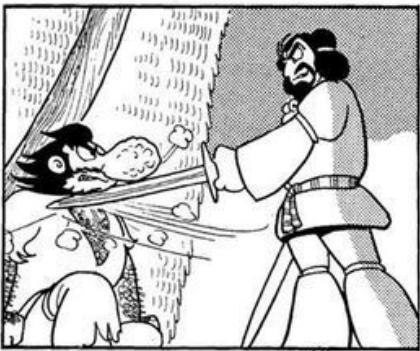






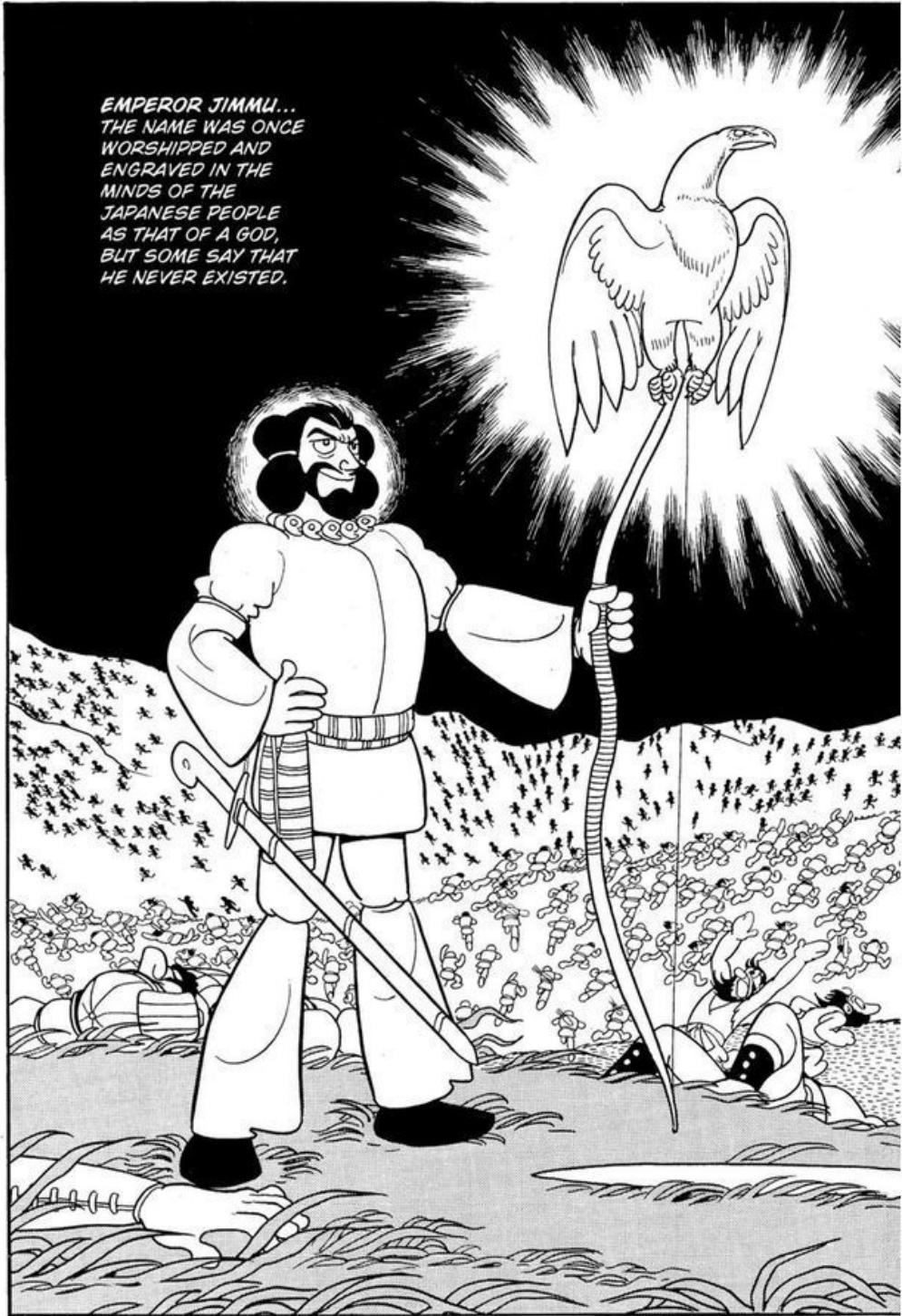








EMPEROR JIMMU...
THE NAME WAS ONCE
WORSHIPPED AND
ENGRAVED IN THE
MINDS OF THE
JAPANESE PEOPLE
AS THAT OF A GOD,
BUT SOME SAY THAT
HE NEVER EXISTED.

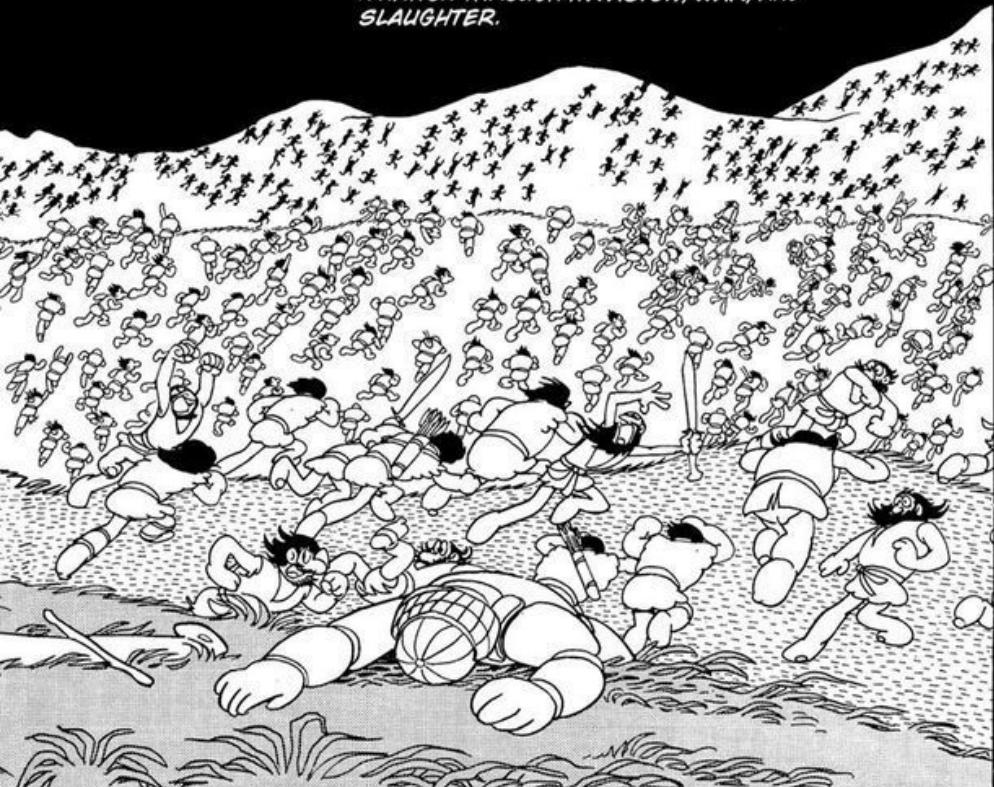


IT APPEARS THAT JIMMU AND THE TEN EMPERORS THAT FOLLOWED HIM WERE FICTIONAL, CREATED IN THE AGE OF EMPEROR SUJIN. ACCORDINGLY, CONSIDERABLE NONSENSE, SUCH AS AN AVERAGE LONGEVITY OF ONE HUNDRED YEARS, WAS ASCRIBED TO THEM.

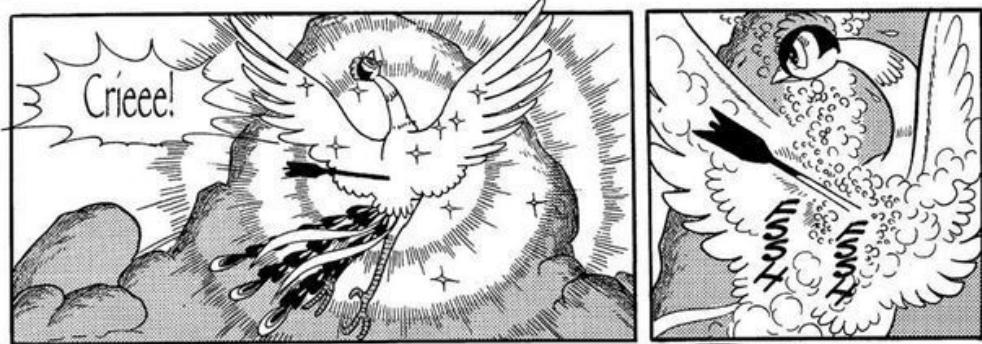
IT IS THEREFORE LOGICAL TO QUESTION WHETHER EMPEROR JIMMU IN REALITY USED A GOLDEN FALCON, SUBDUED HIS ENEMIES, AND CREATED THE FIRST GOVERNMENT OF JAPAN IN YAMATO. BUT THERE IS NO DOUBT THAT THE YAMATO COURT WAS ESTABLISHED BY SOMEONE.

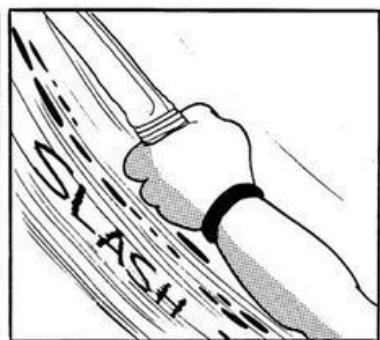
ONE GENERALLY ACCEPTED ACADEMIC THEORY IS THAT A MEMBER OF A MOUNTED TRIBE FROM THE ASIAN CONTINENT DID CONQUER THE NATIVE INHABITANTS OF JAPAN AND BUILT A CAPITAL IN YAMATO.

IN THIS FASHION, JAPAN WAS FORMED AS A NATION THROUGH INVASION, WAR, AND SLAUGHTER.

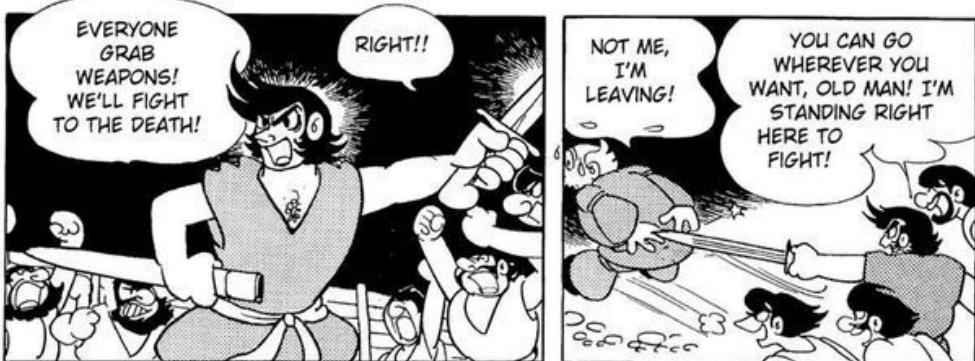


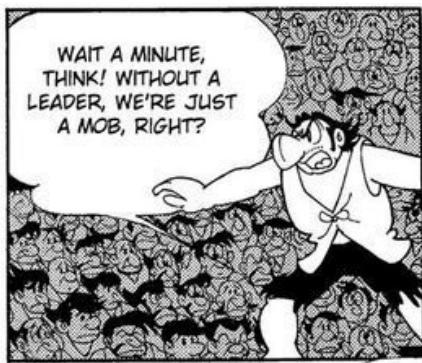


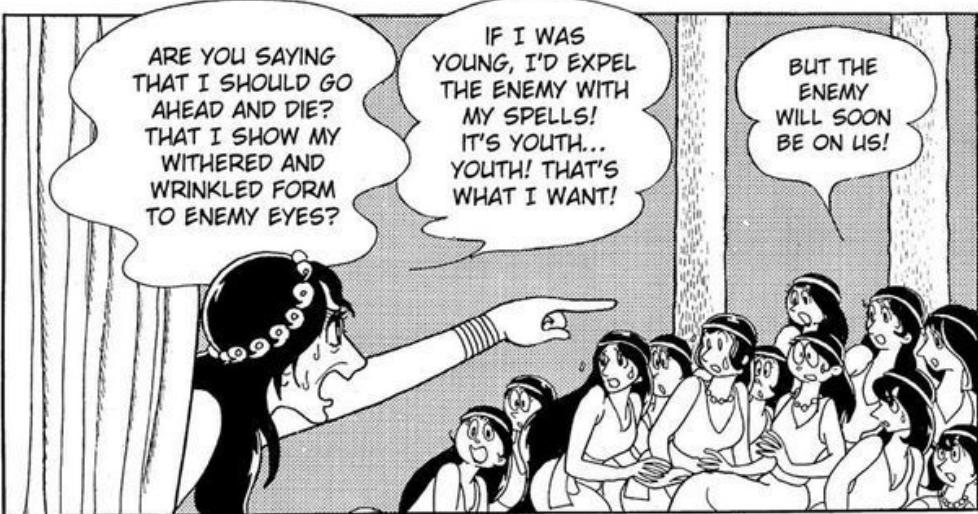


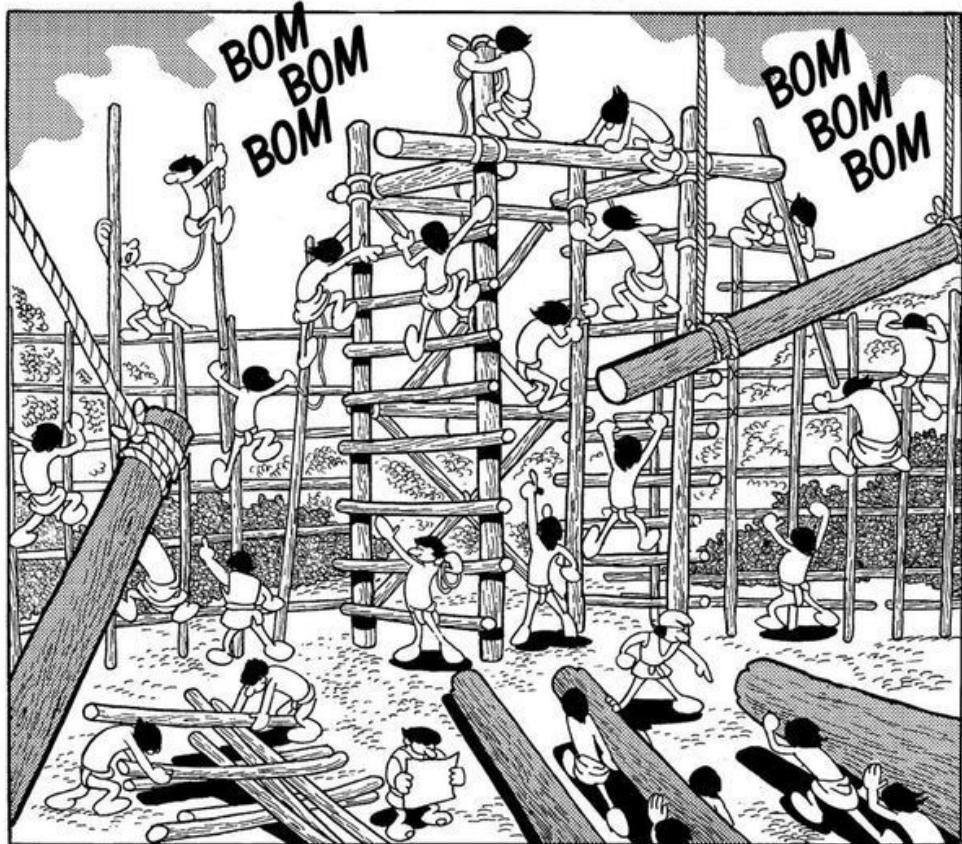
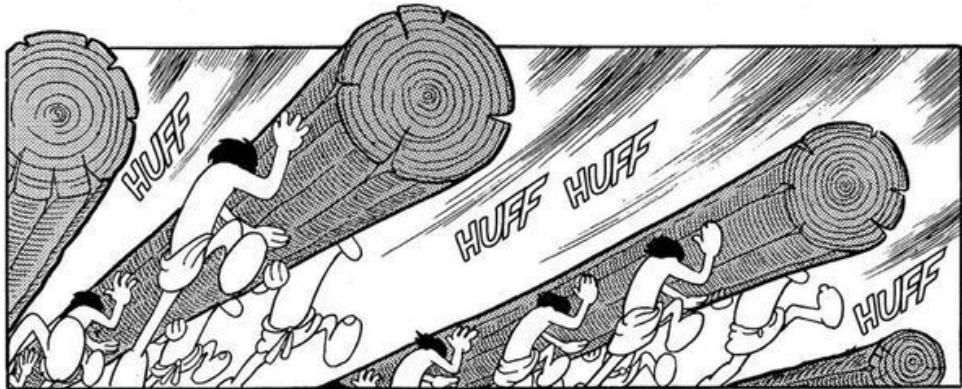


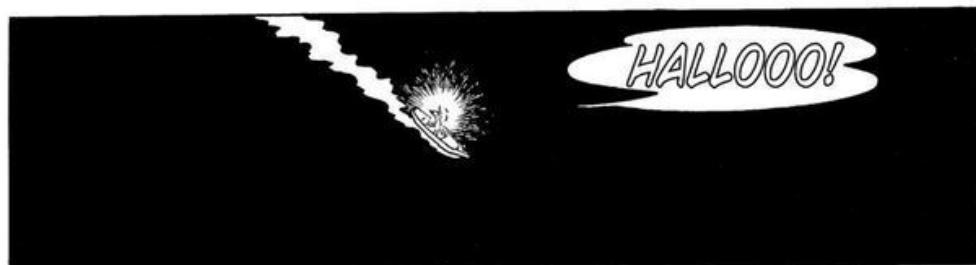
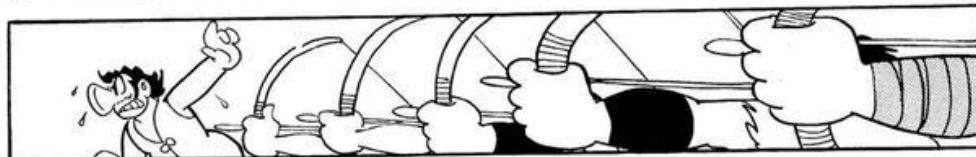
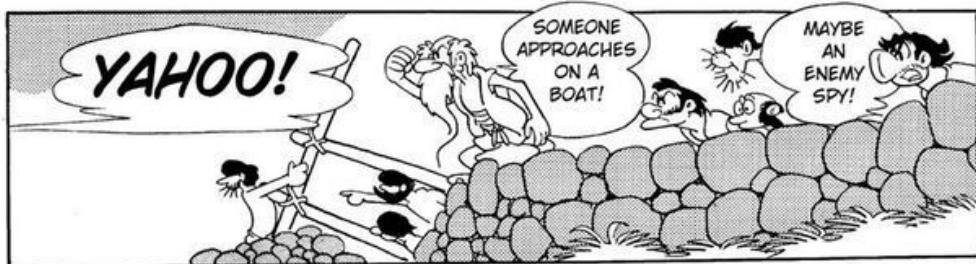


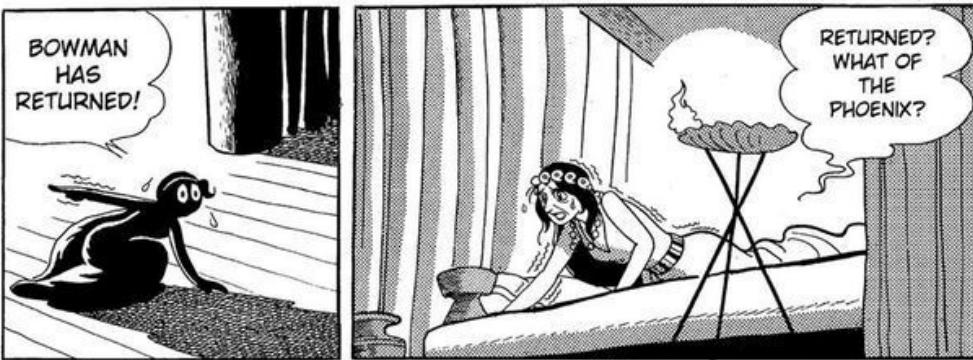


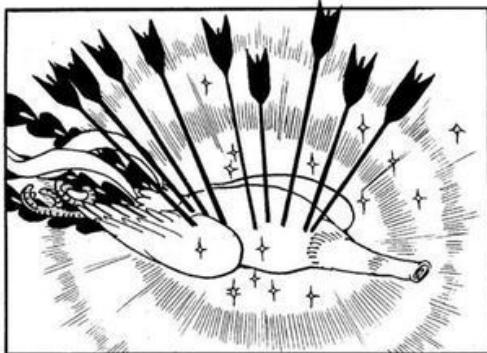


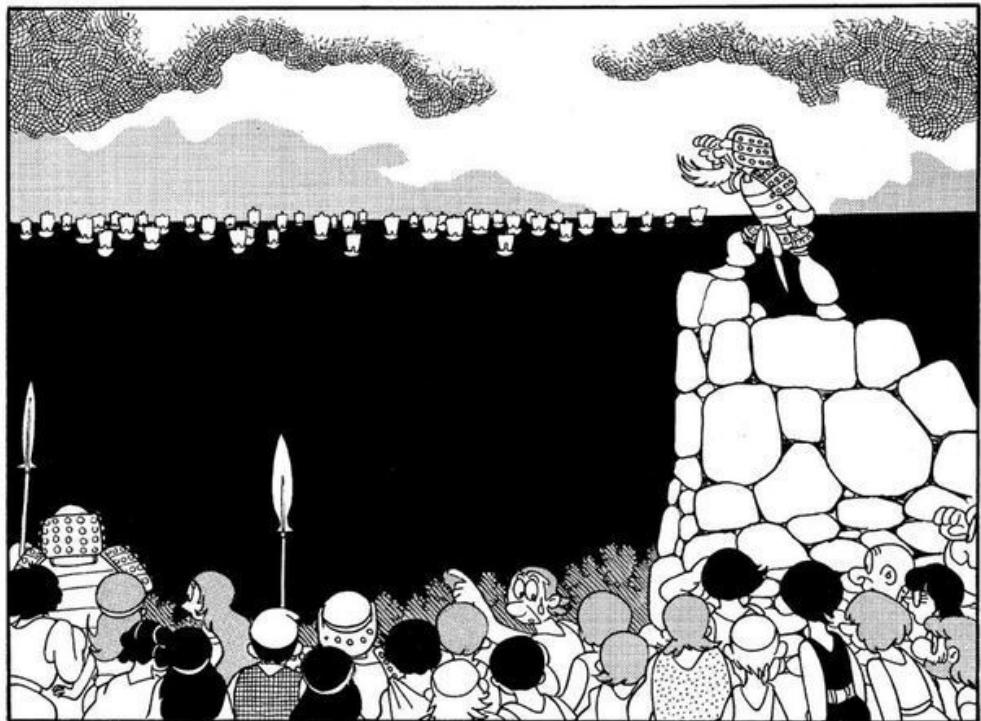
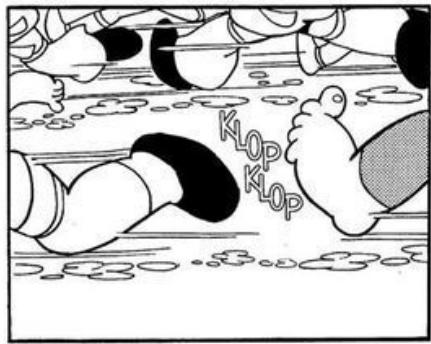
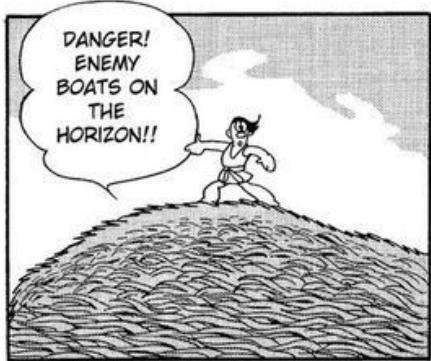


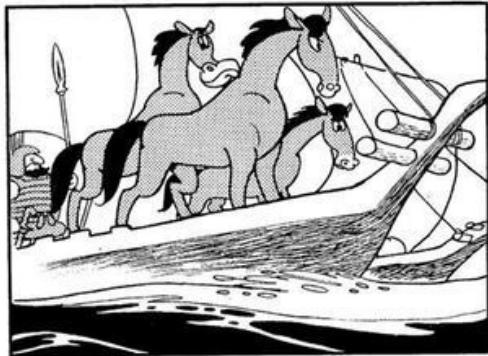


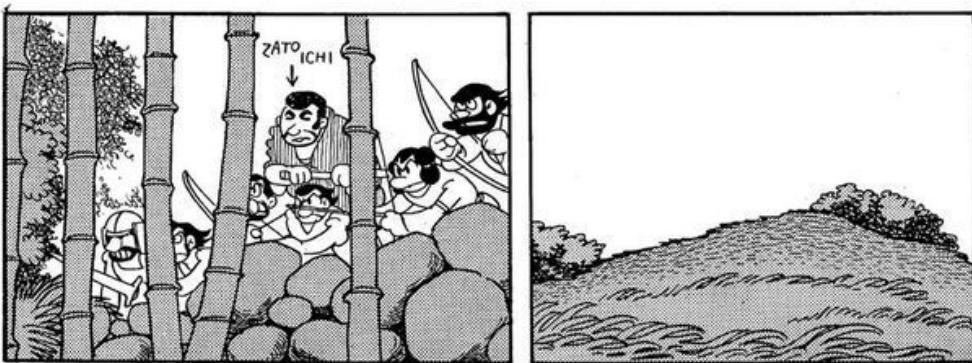
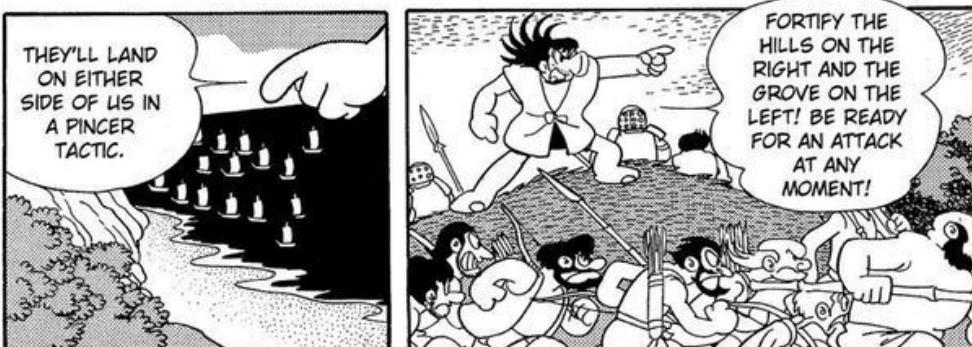
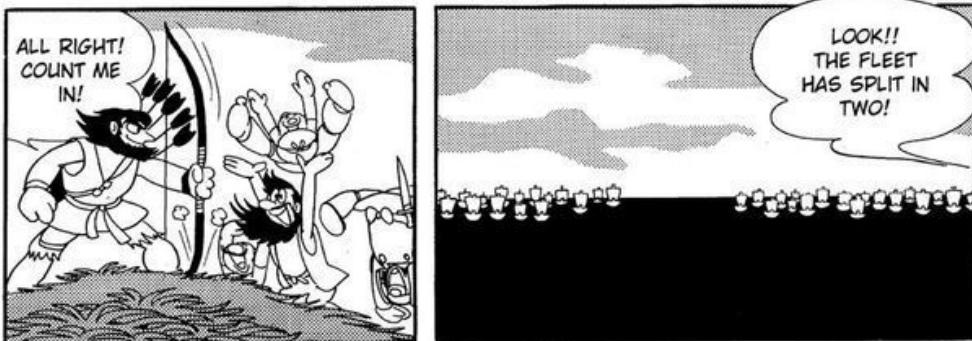
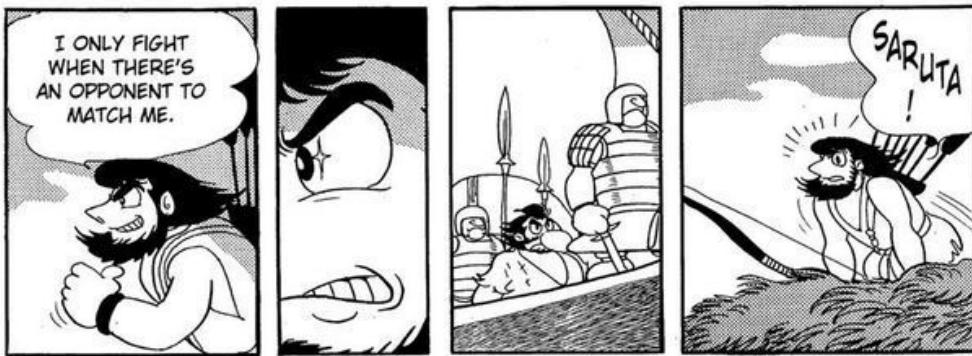


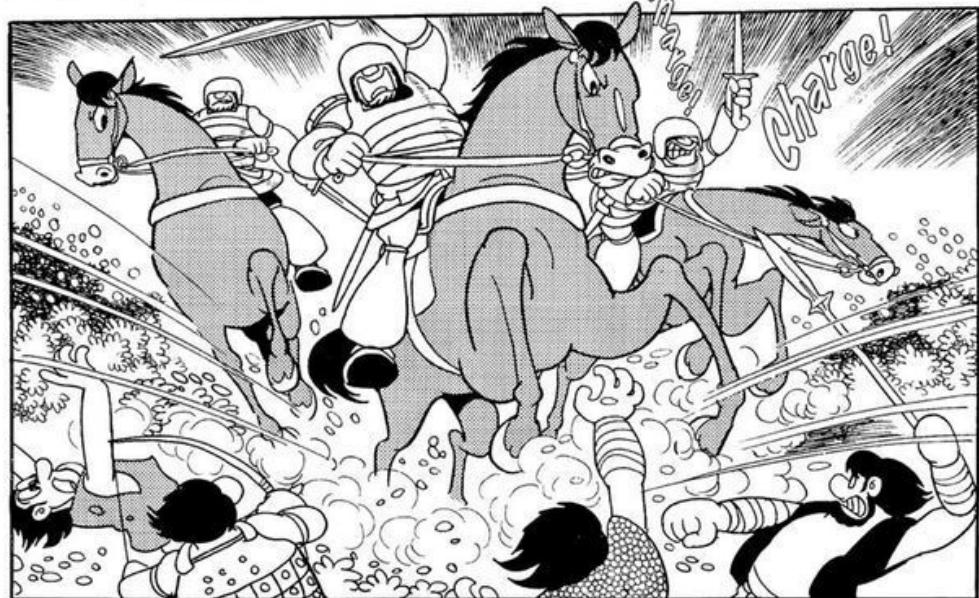
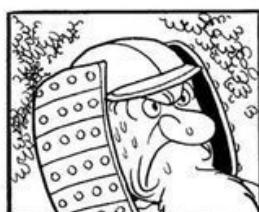
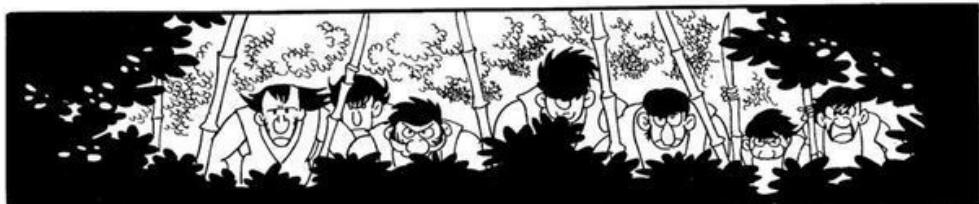


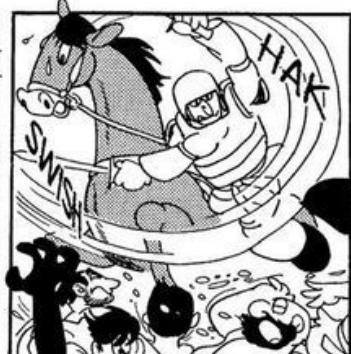
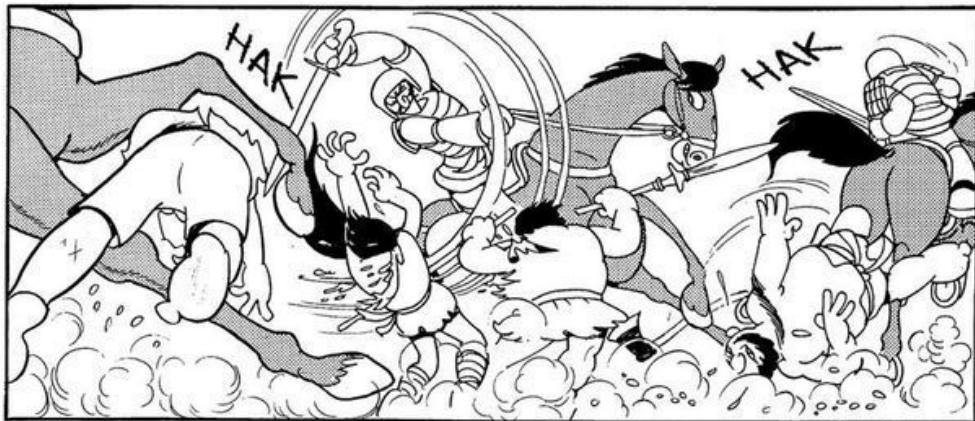




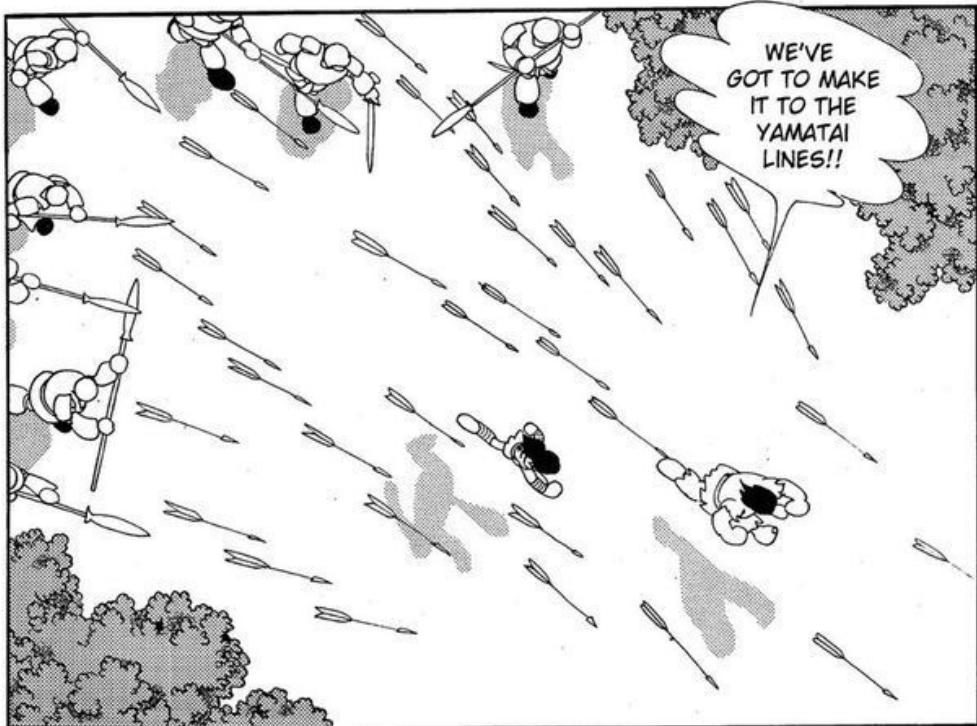


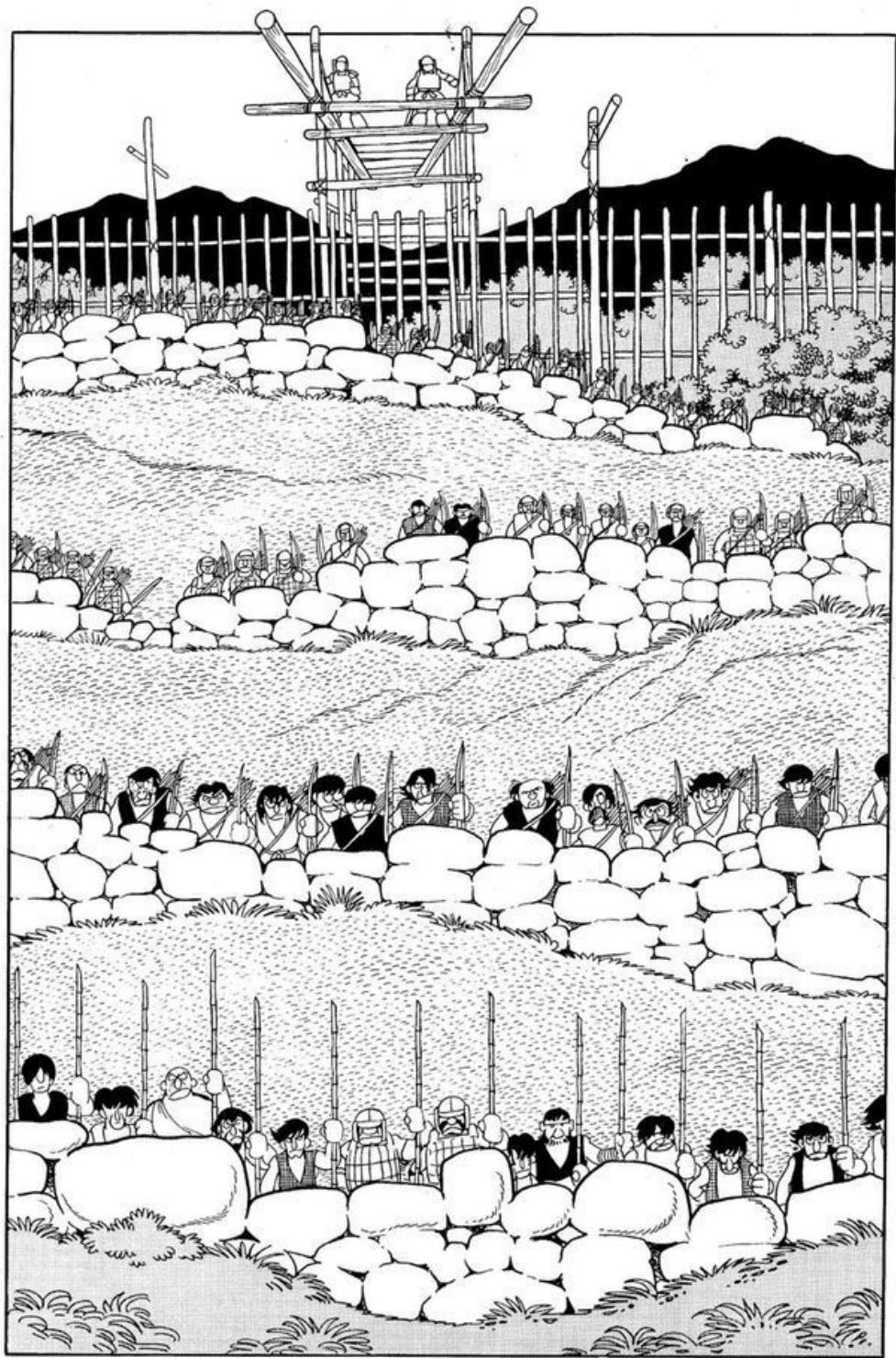


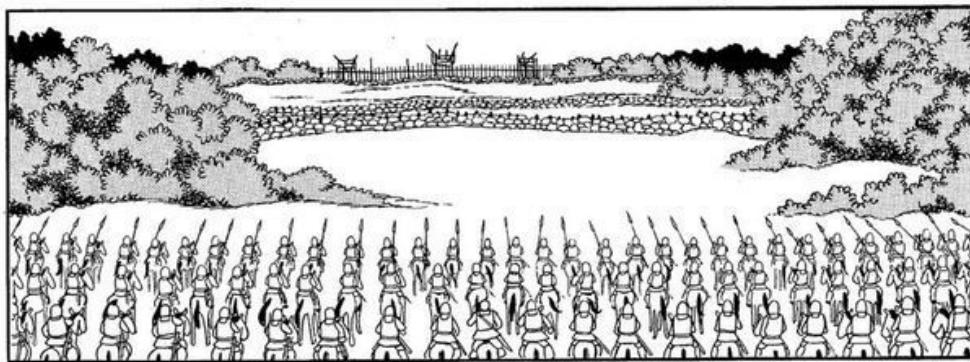
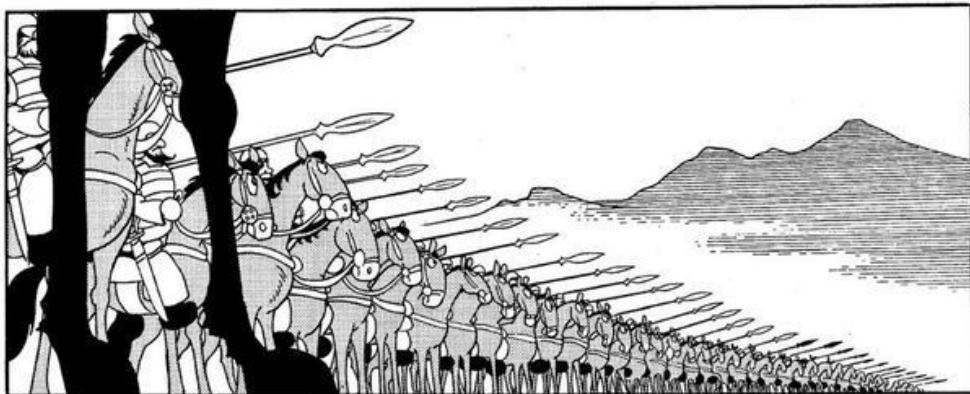
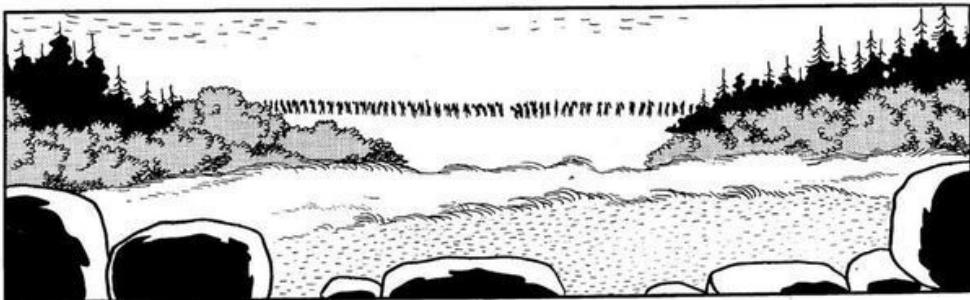
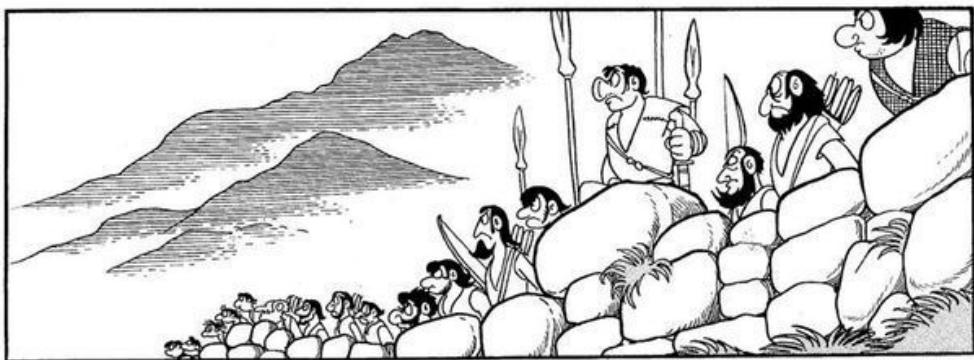


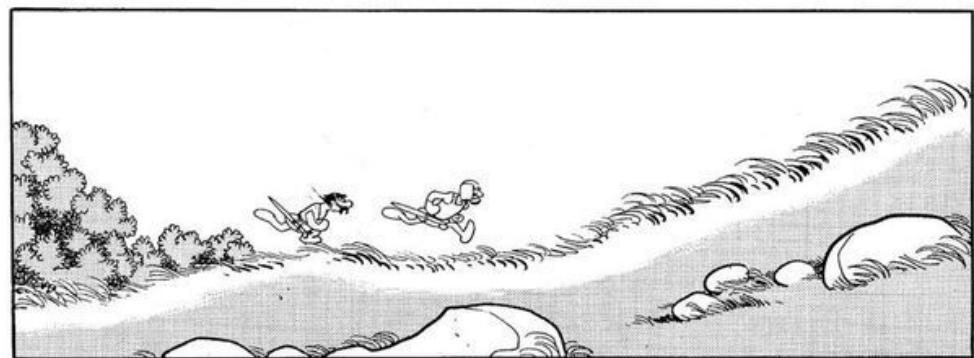
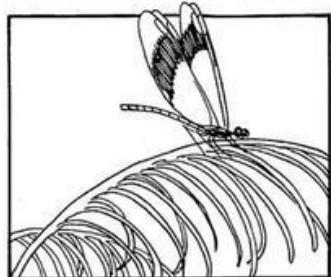
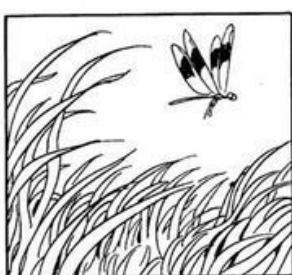
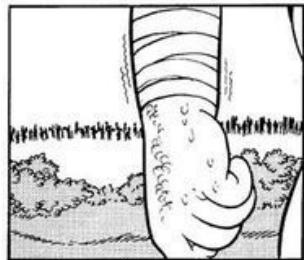


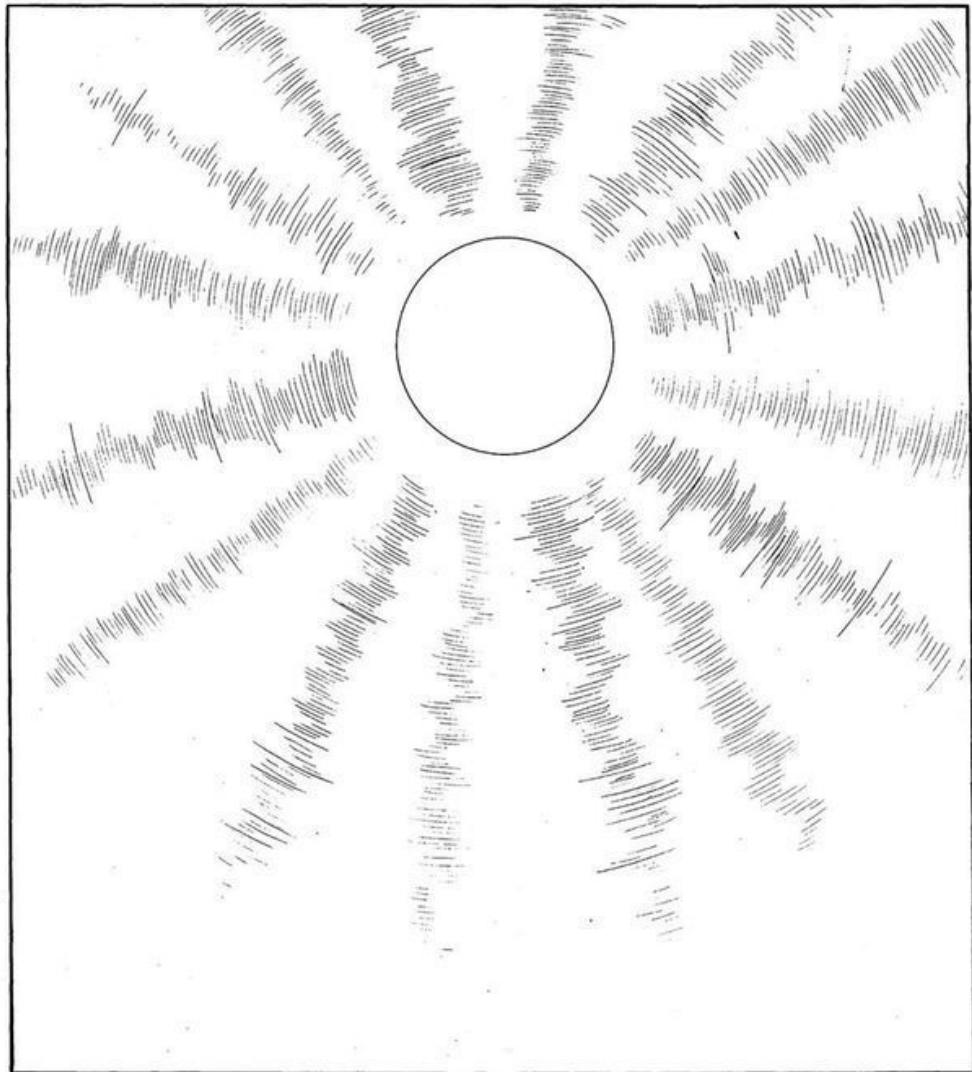


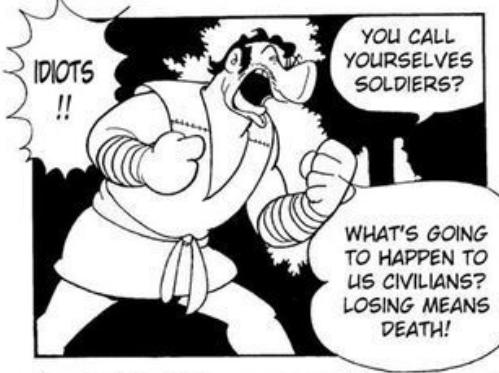




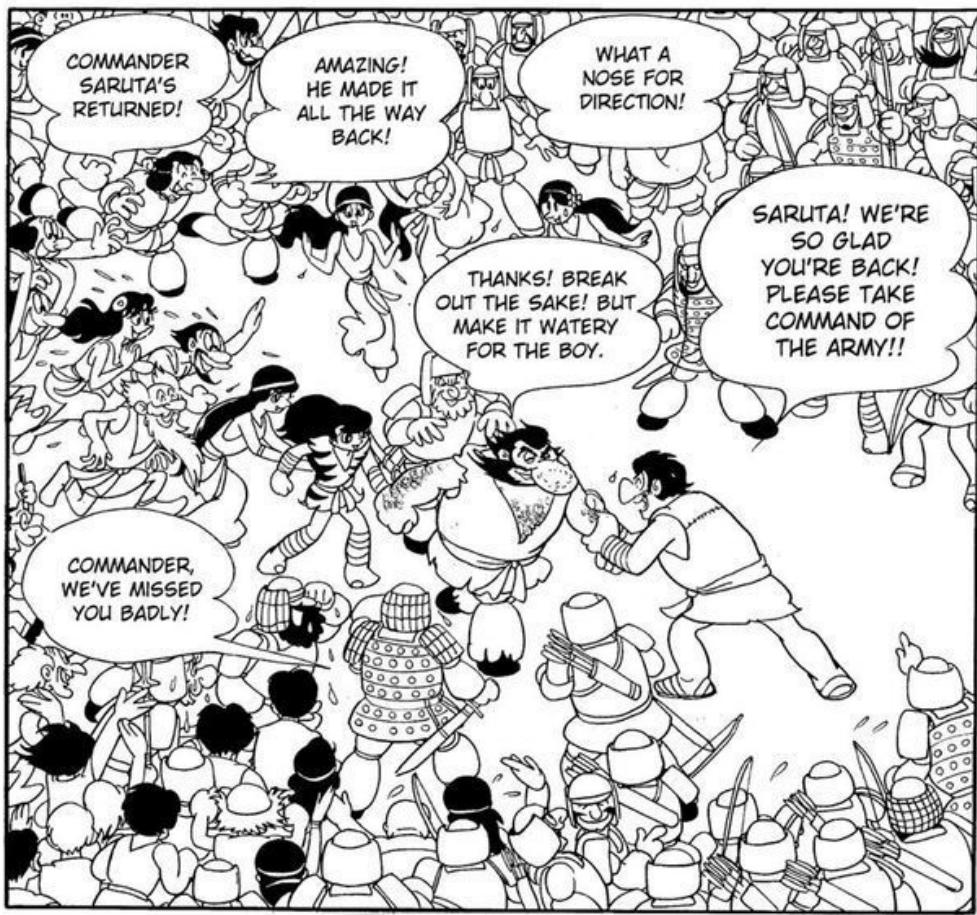






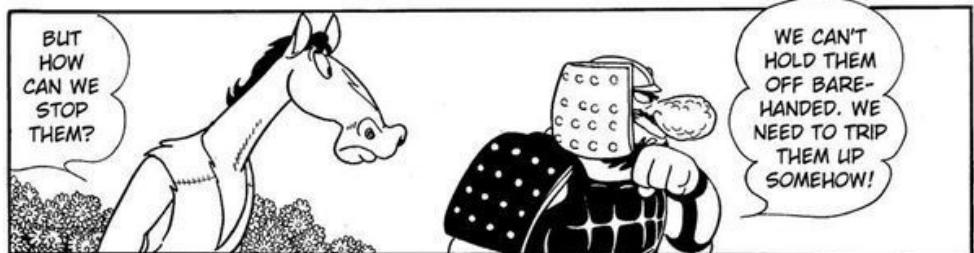






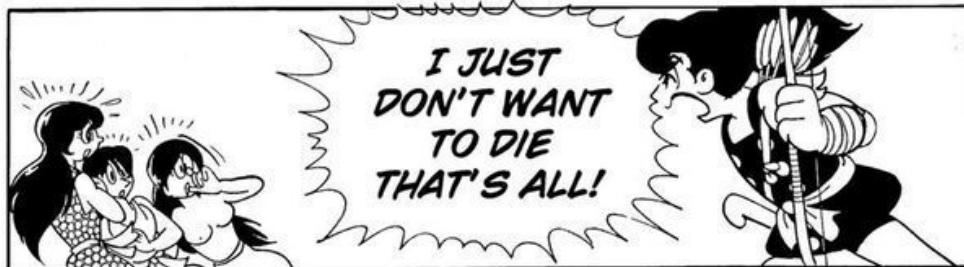


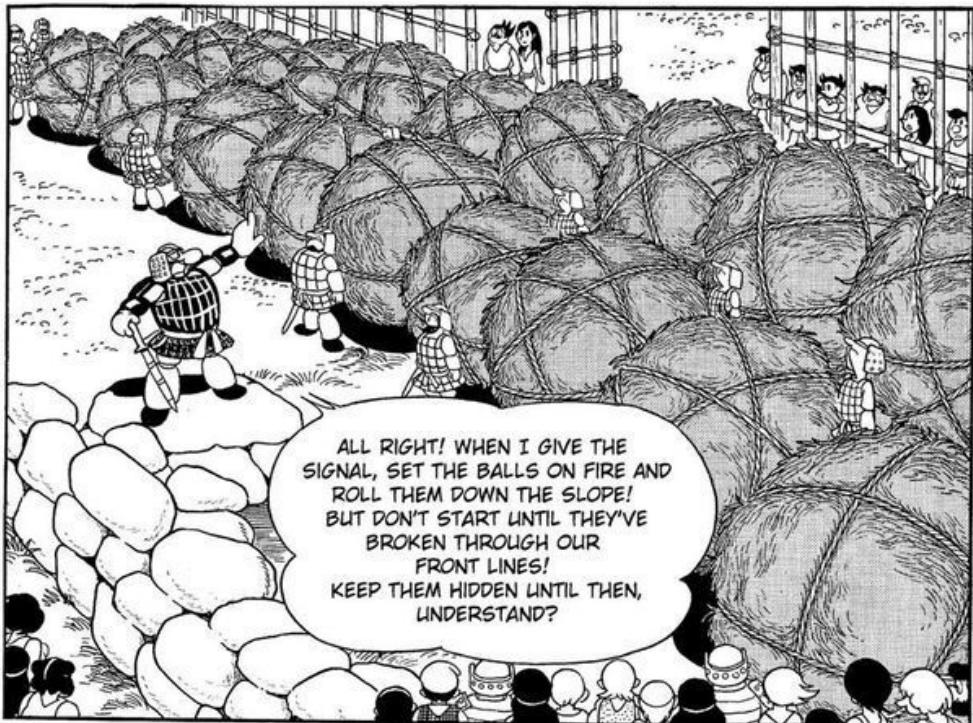
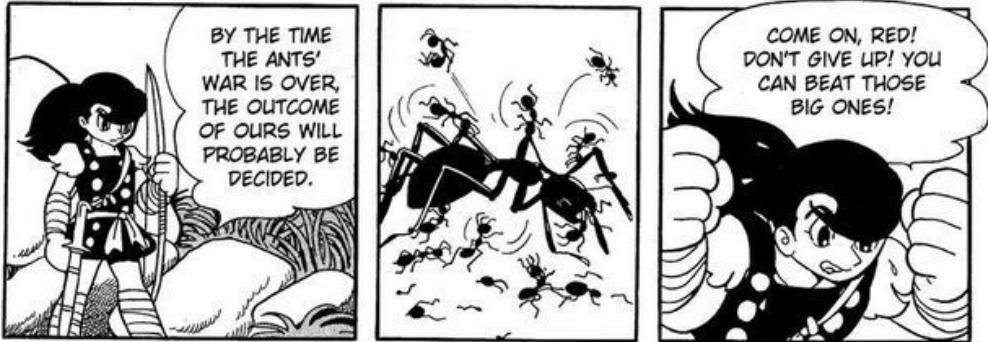
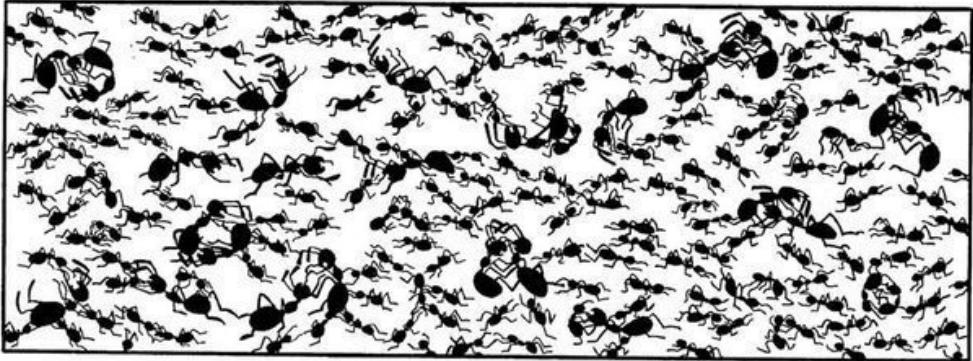


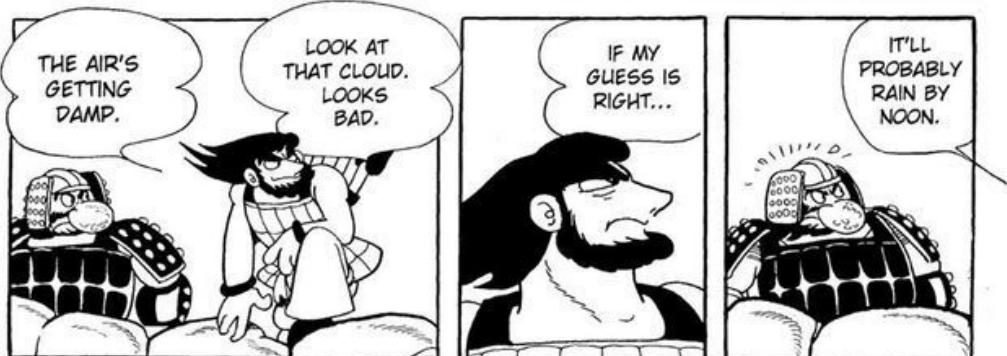
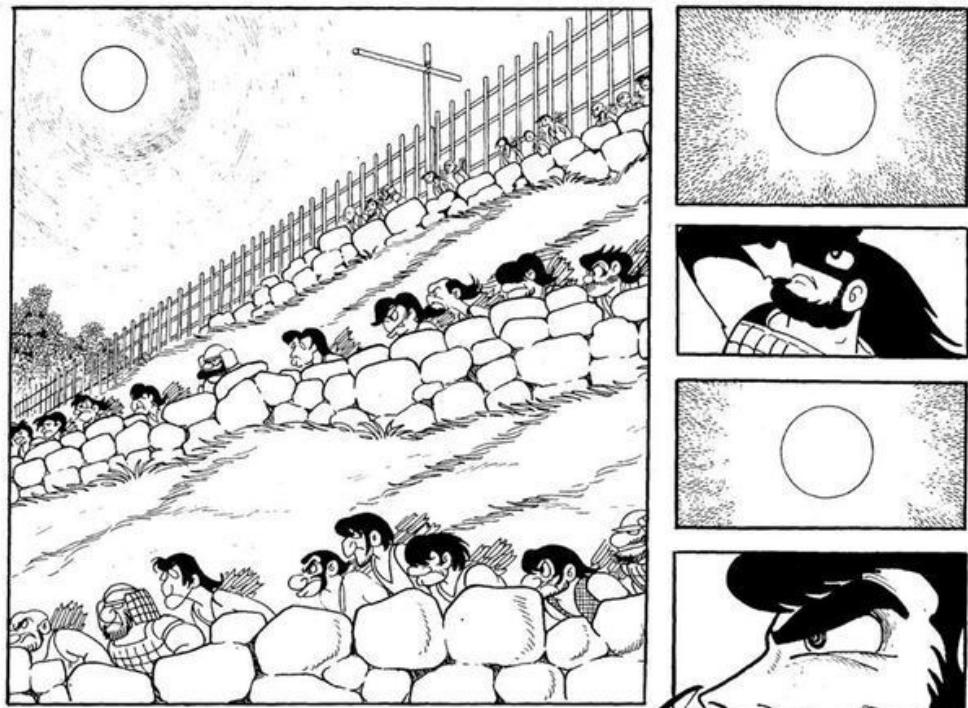


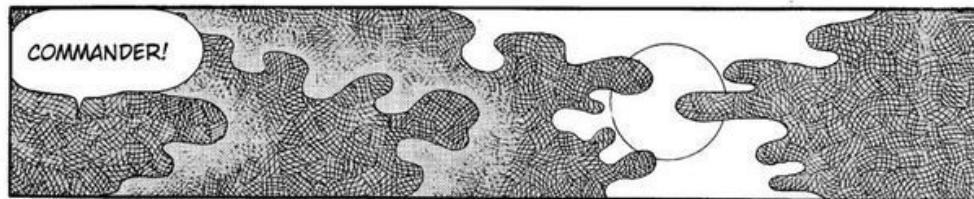
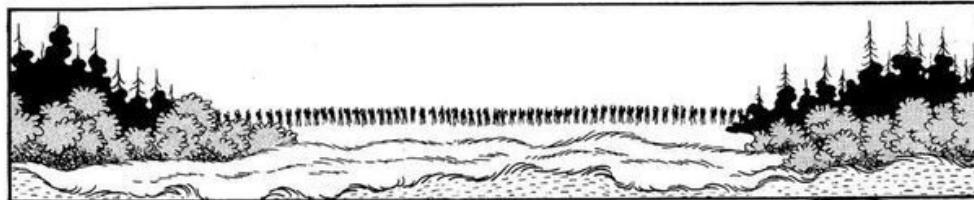
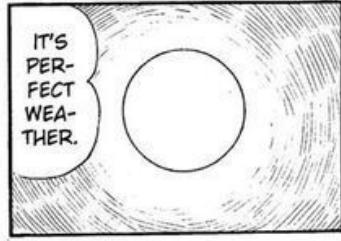
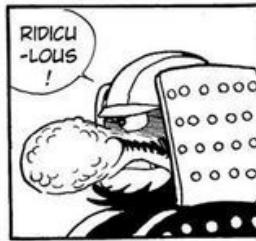


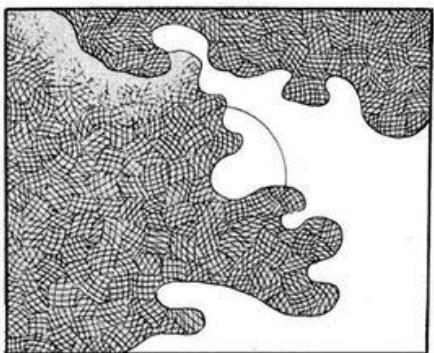


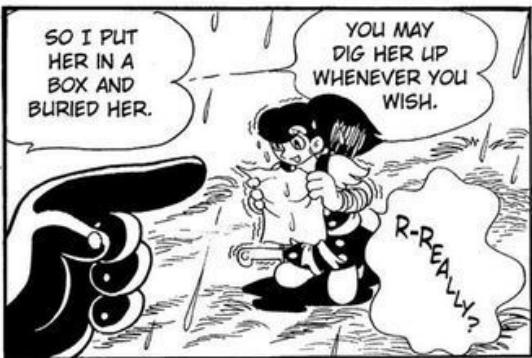


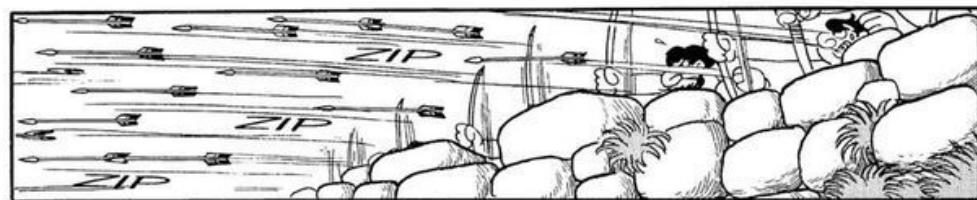
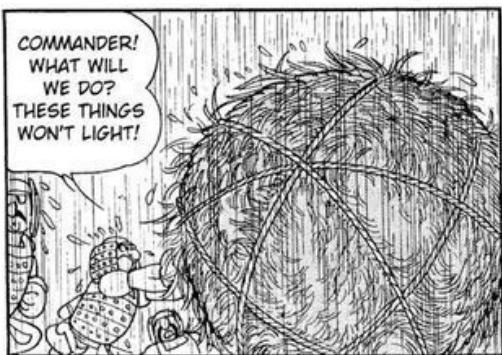


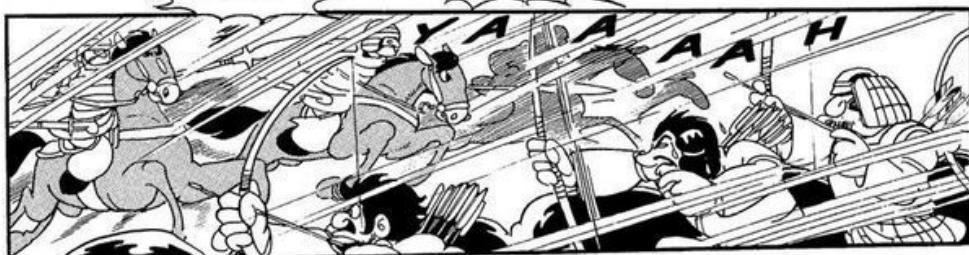


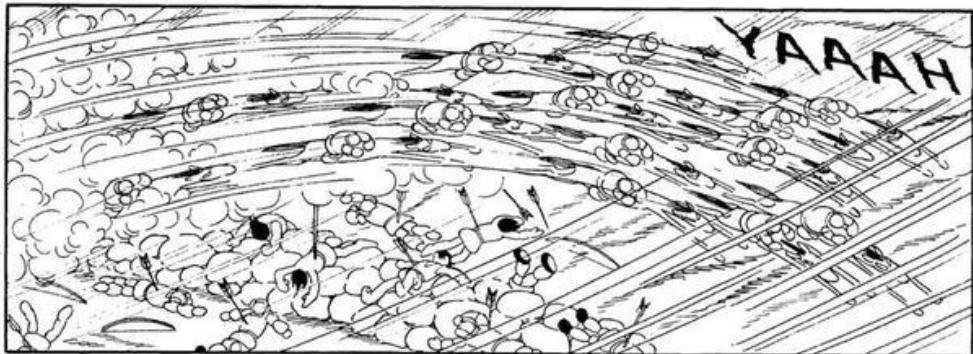


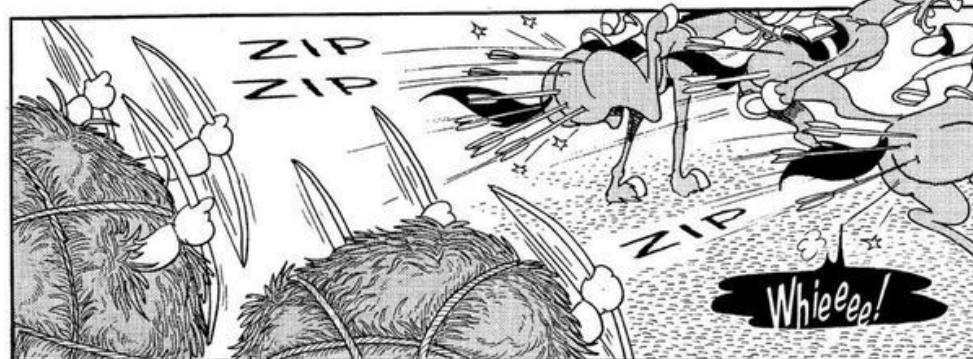
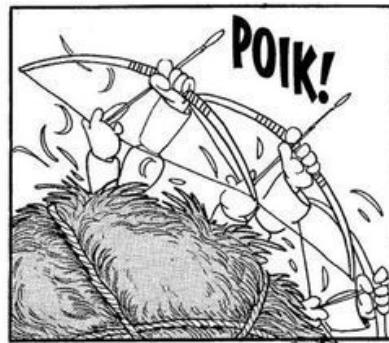
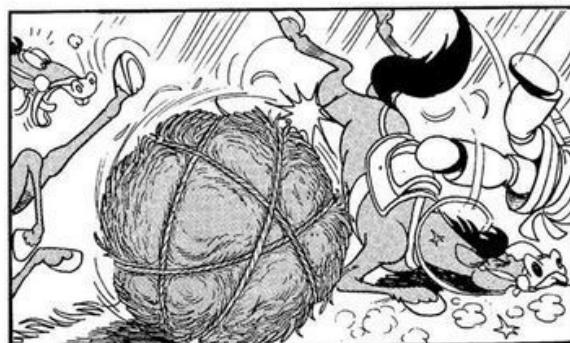


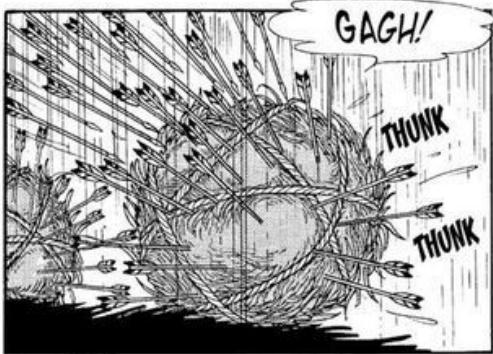


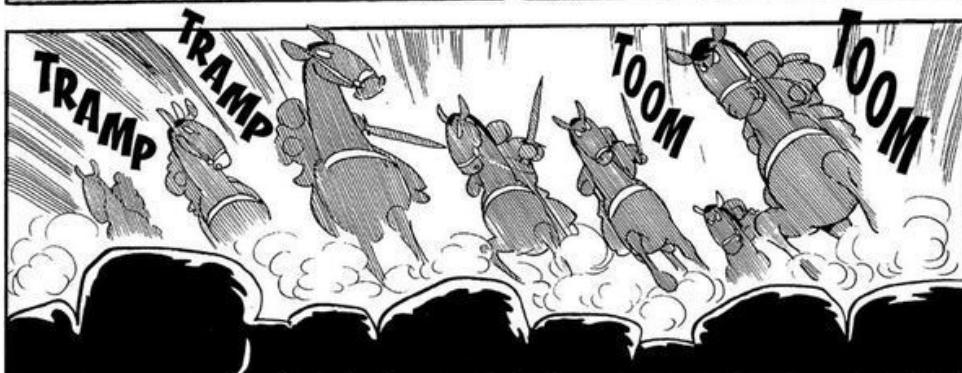
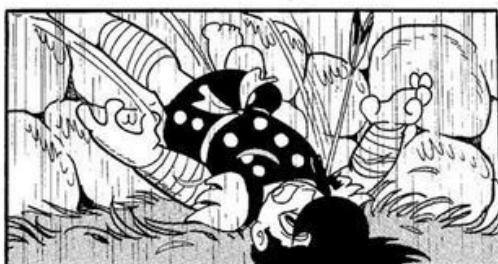
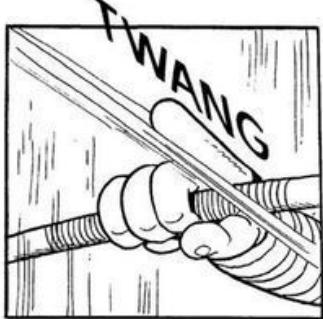


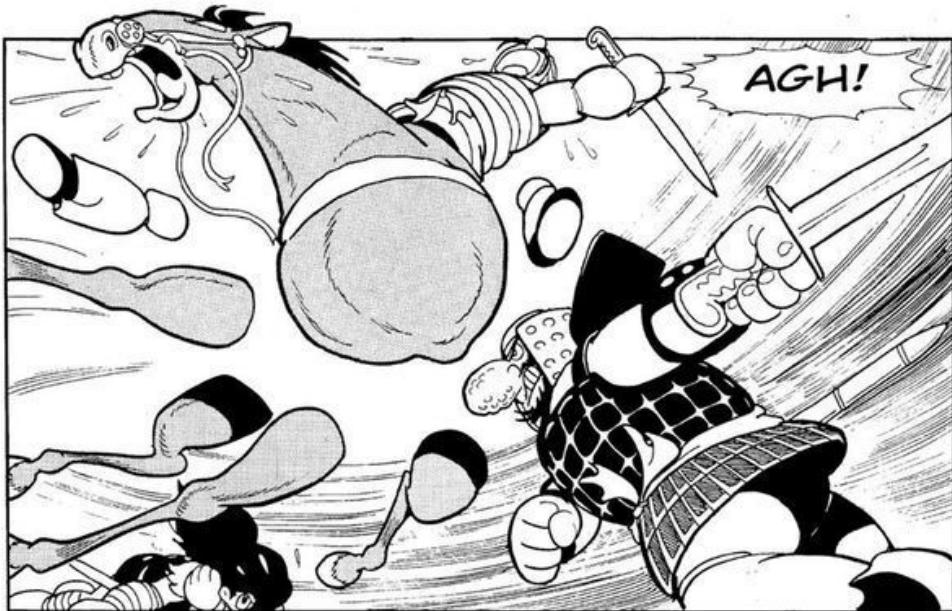






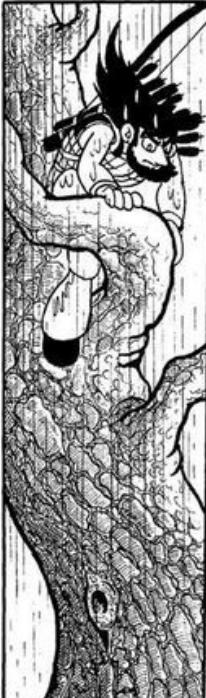
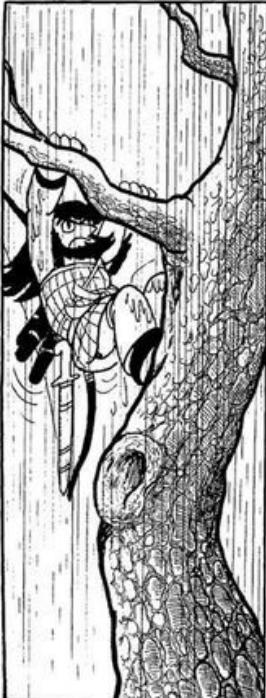
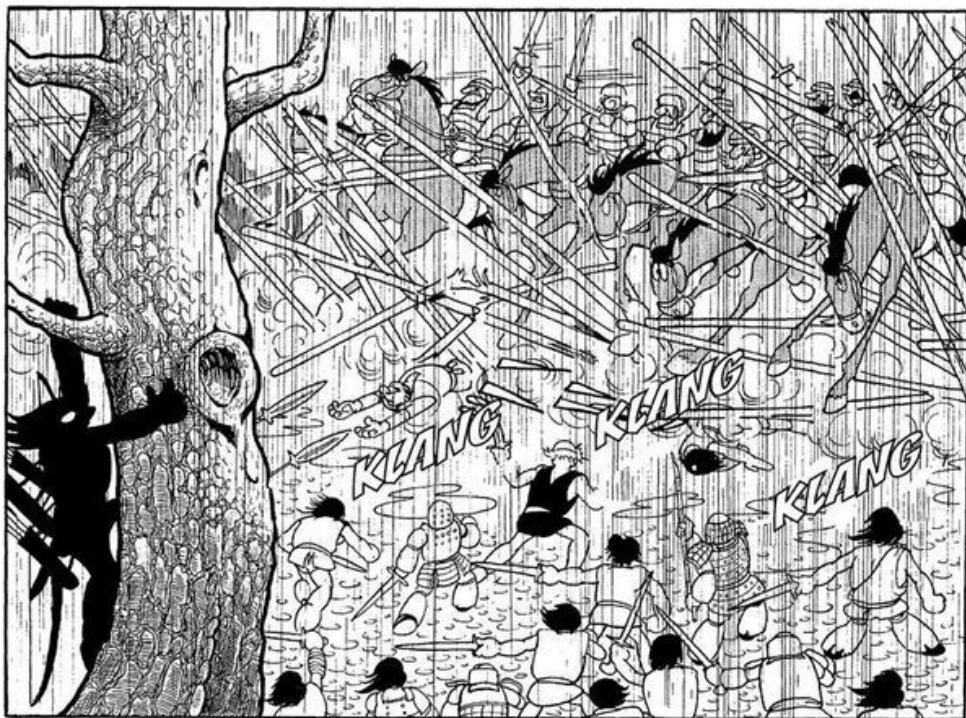


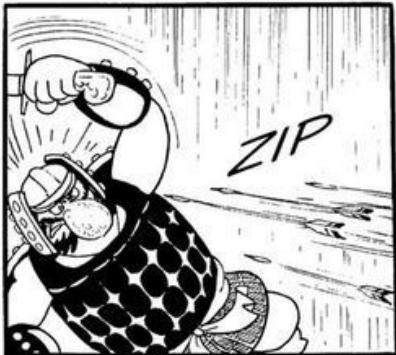
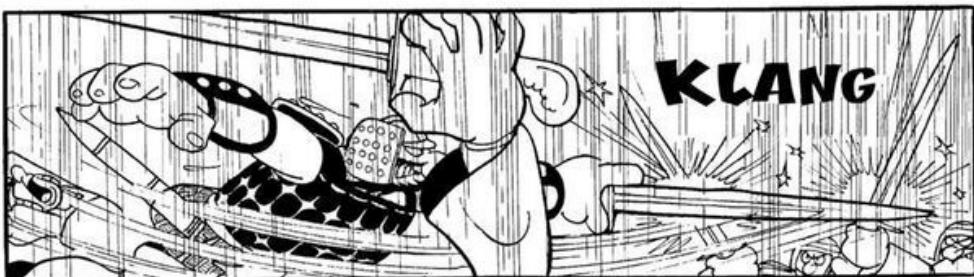
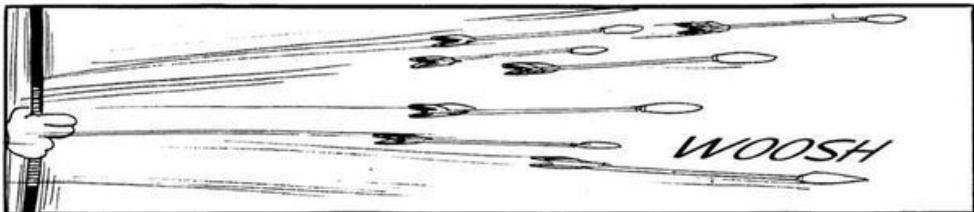


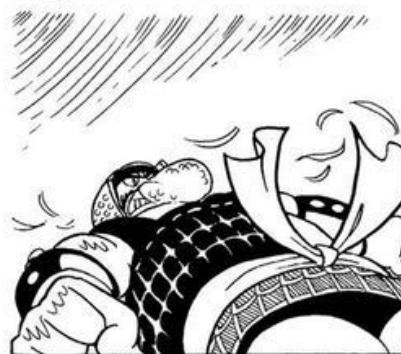
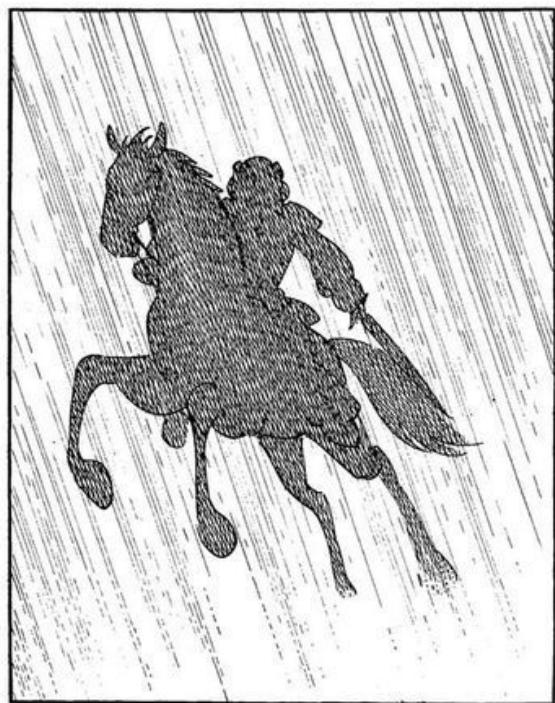


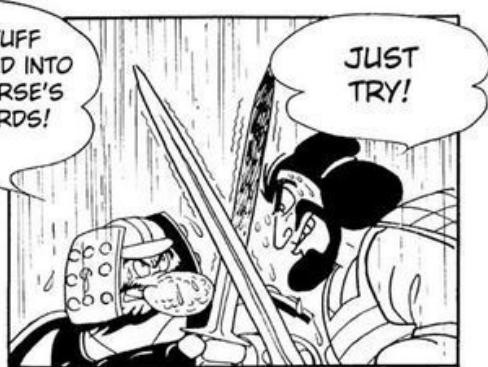
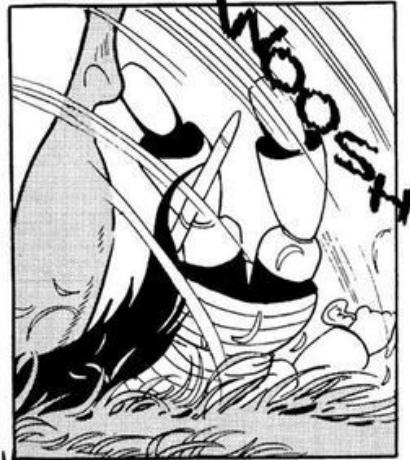
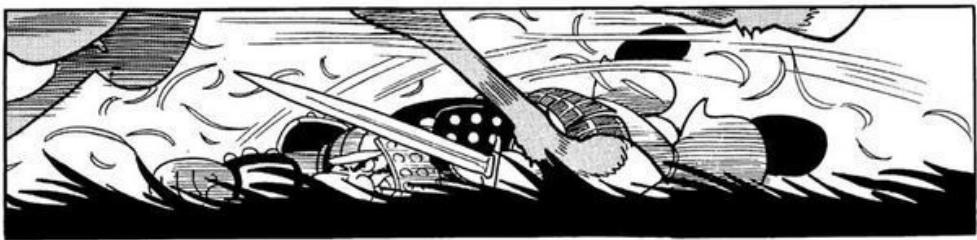


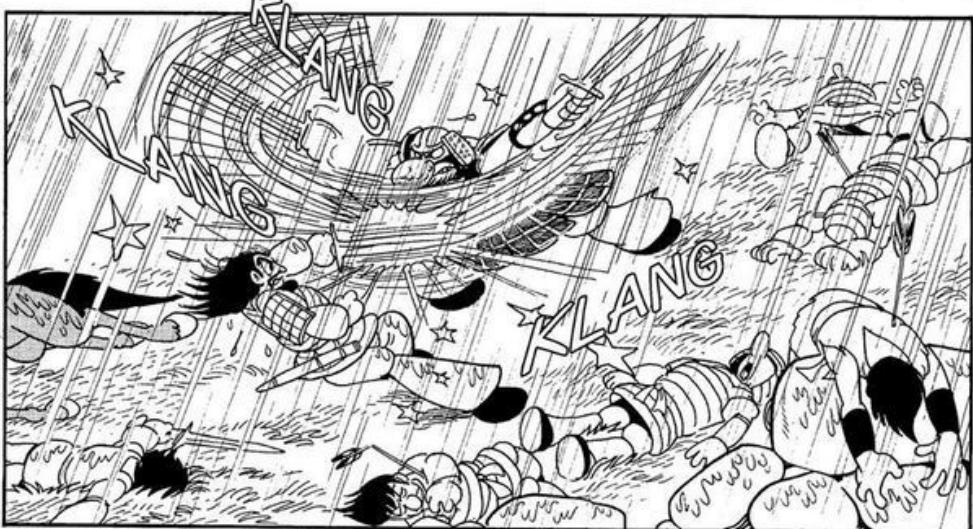
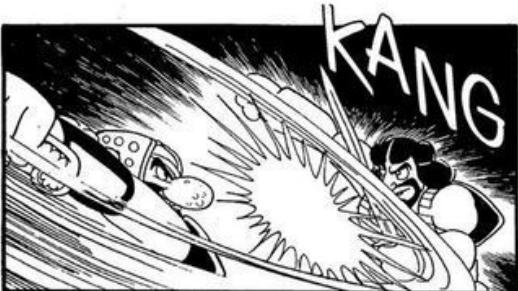


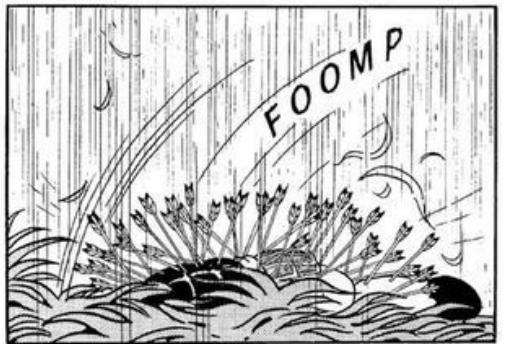
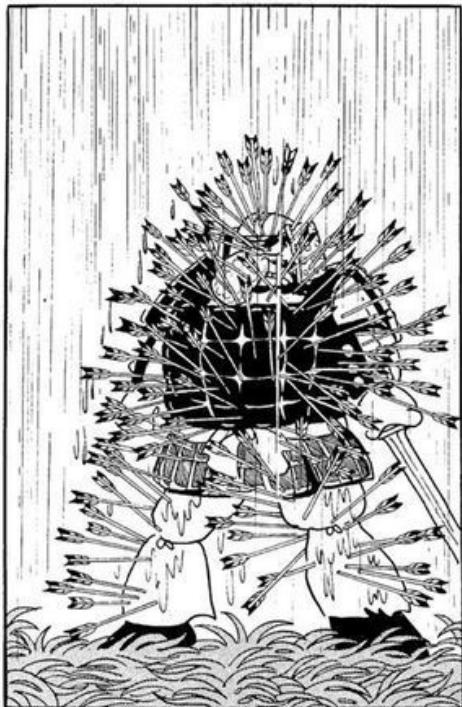


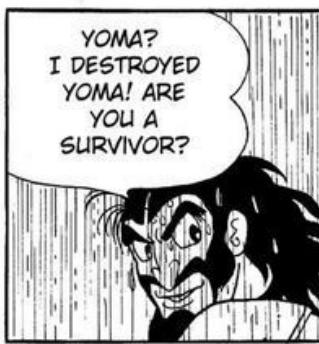


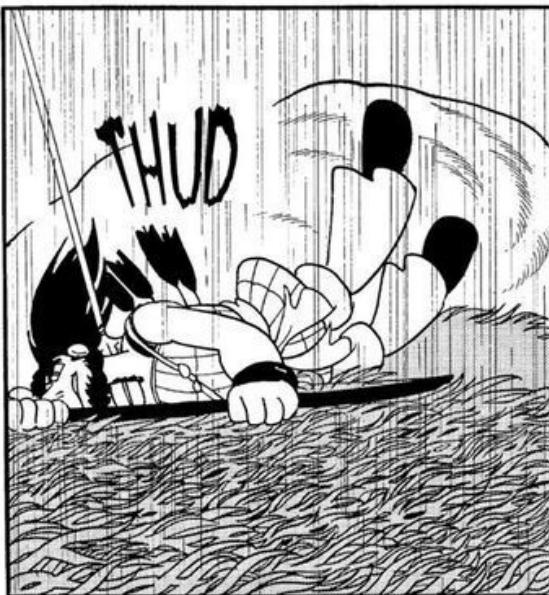
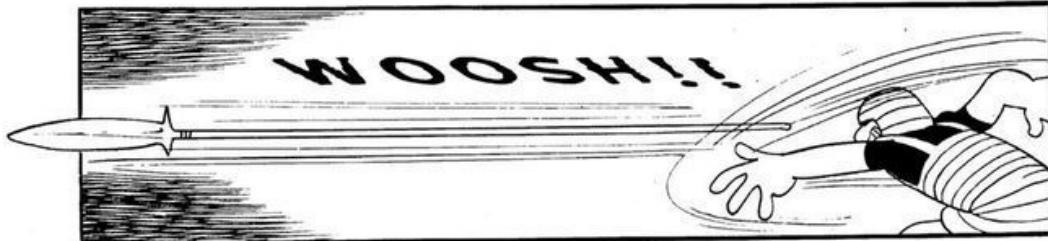






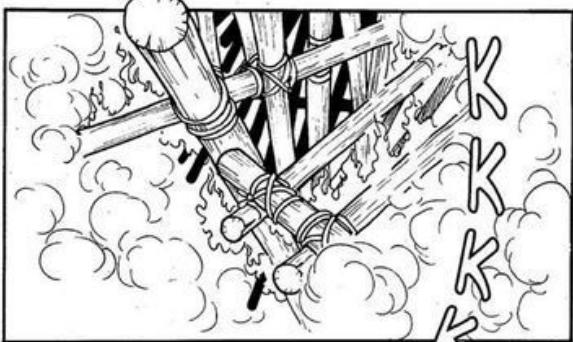
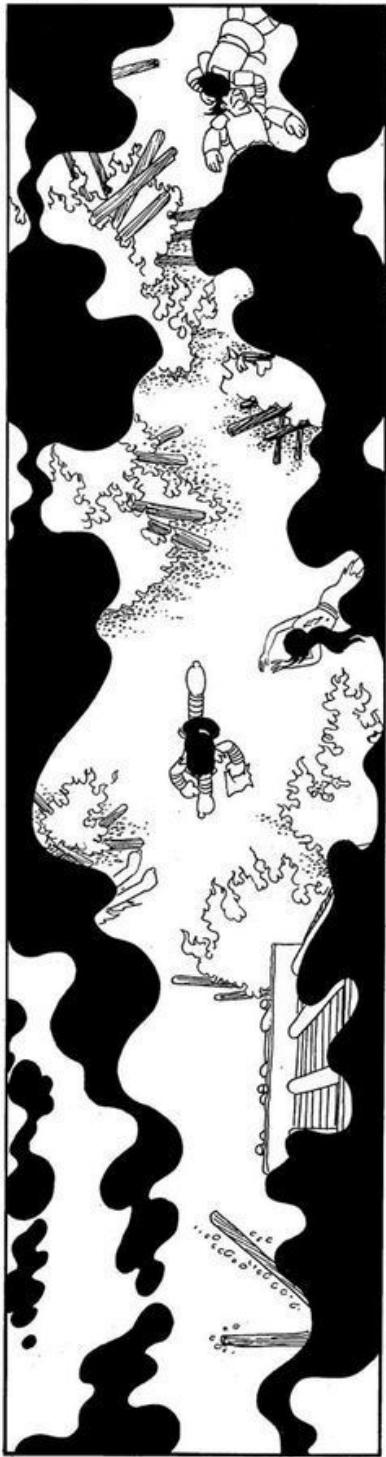


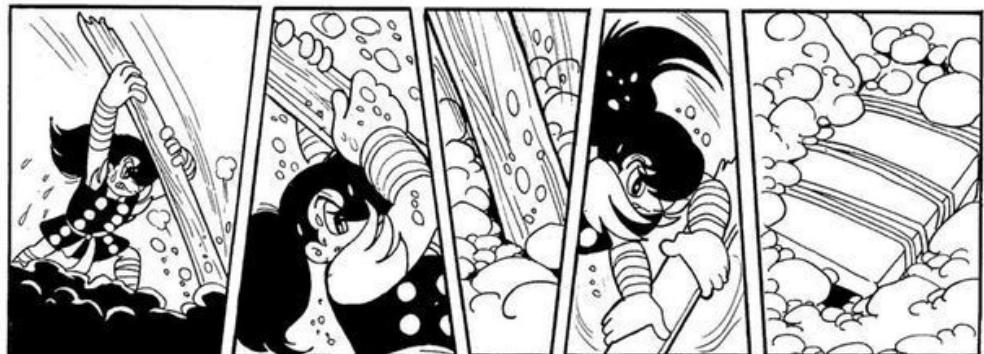
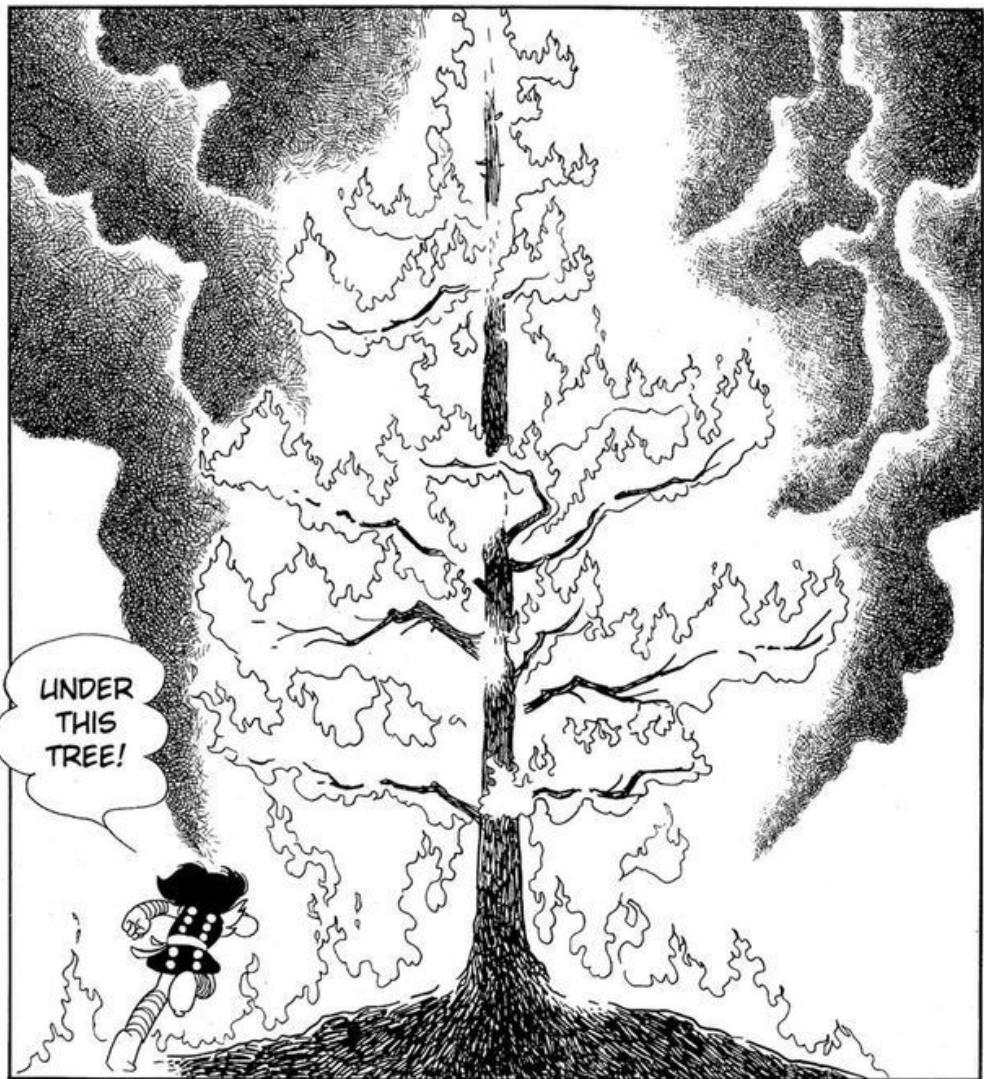


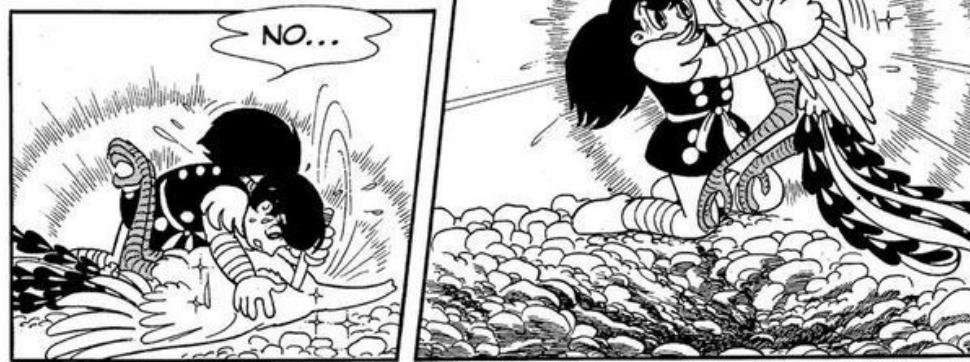
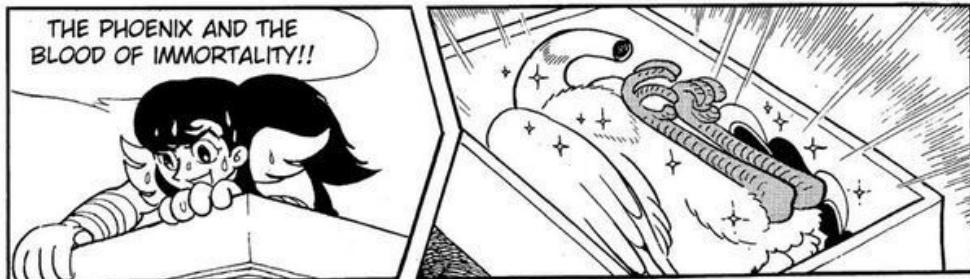
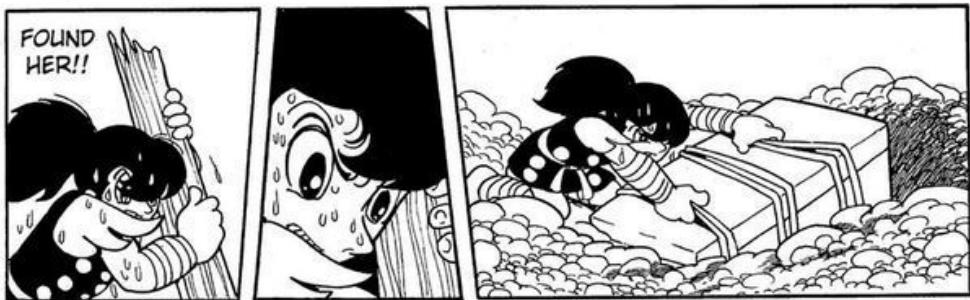


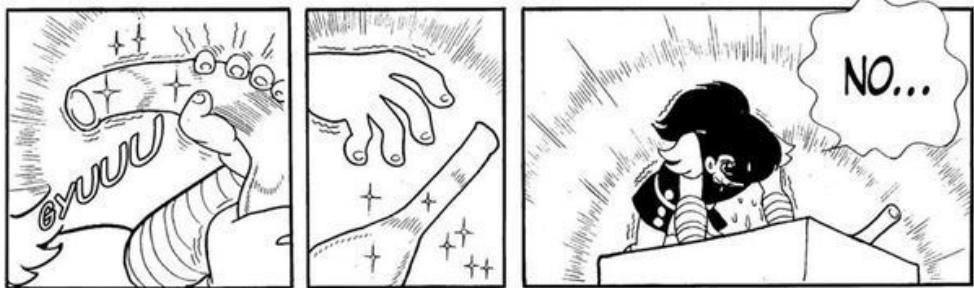






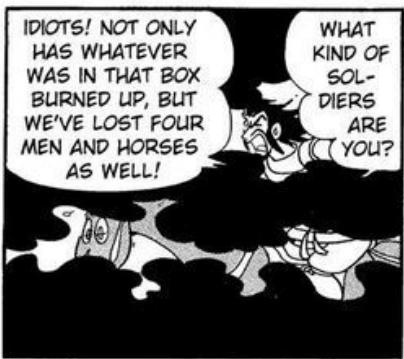
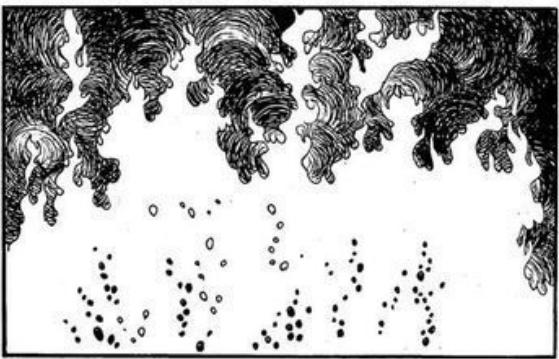
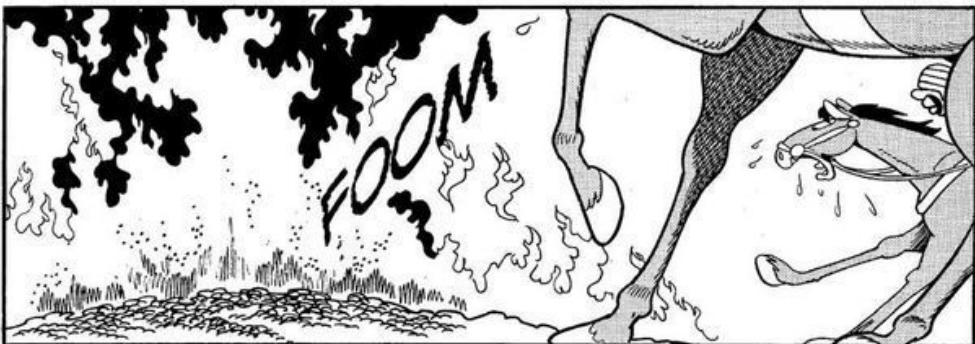
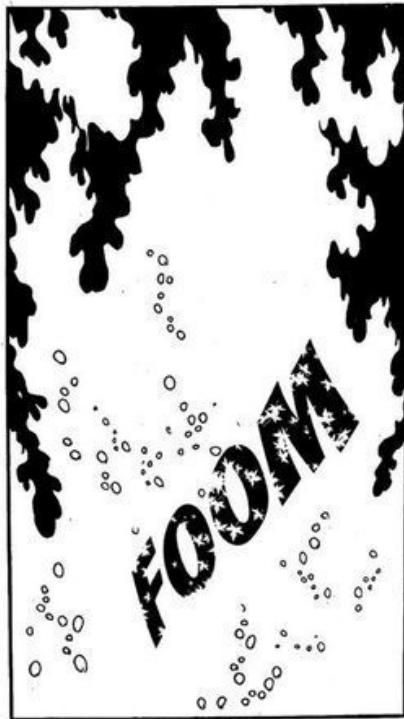


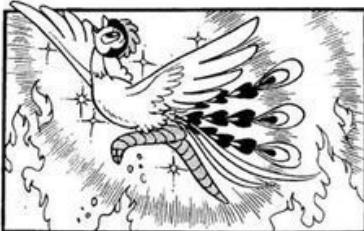
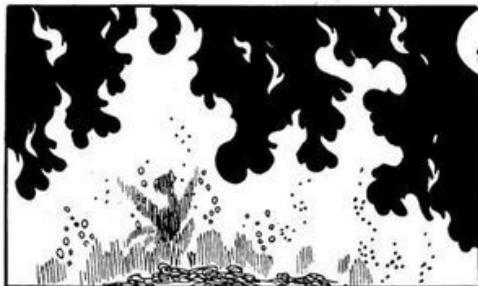


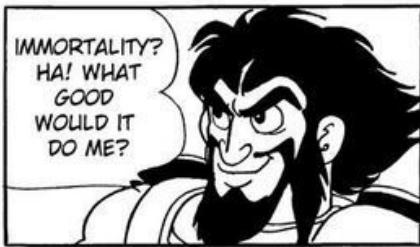


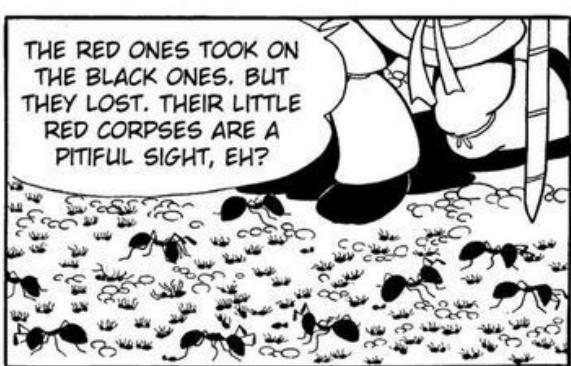
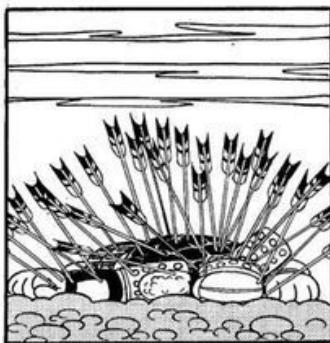
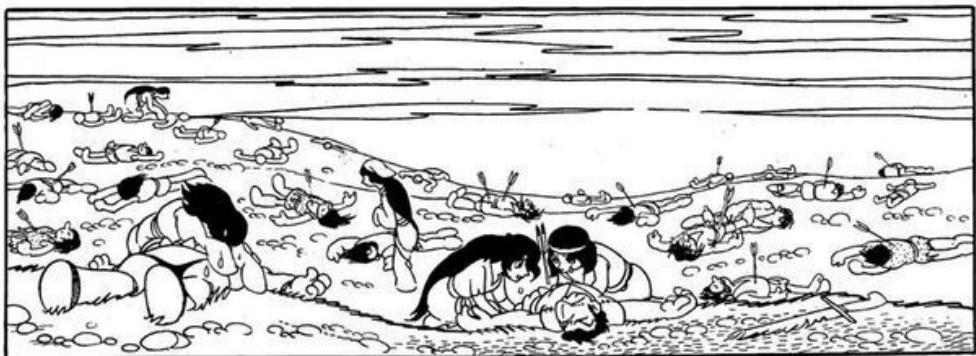






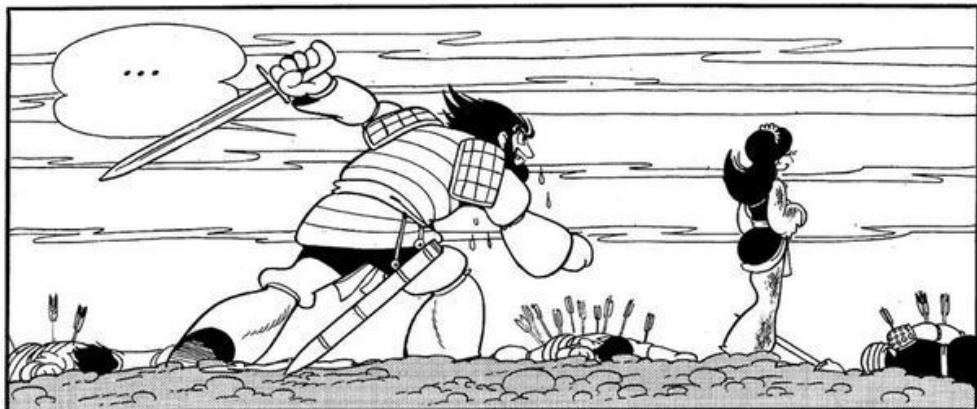


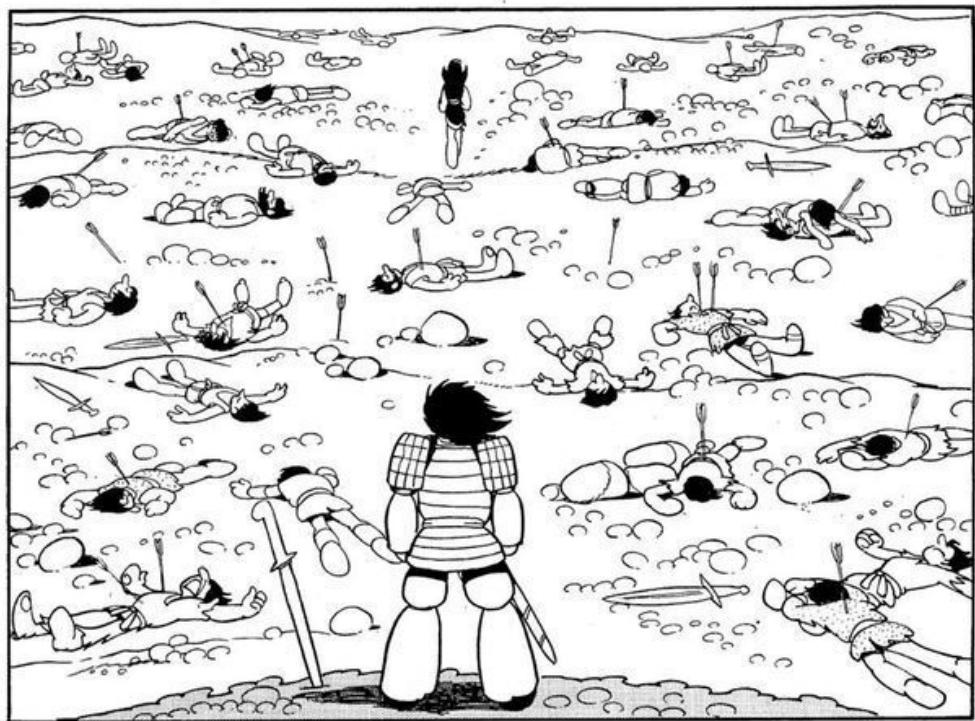


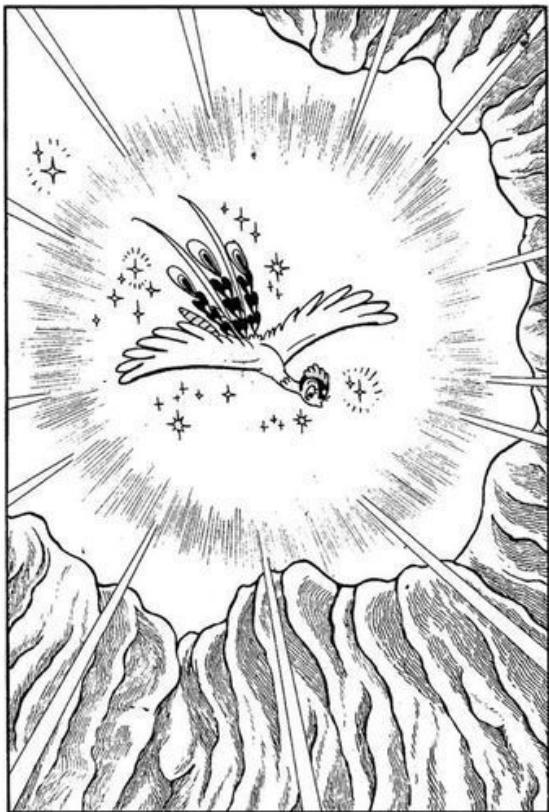












HINAKU,
LOOK! IT'S
THE
PHOENIX!!

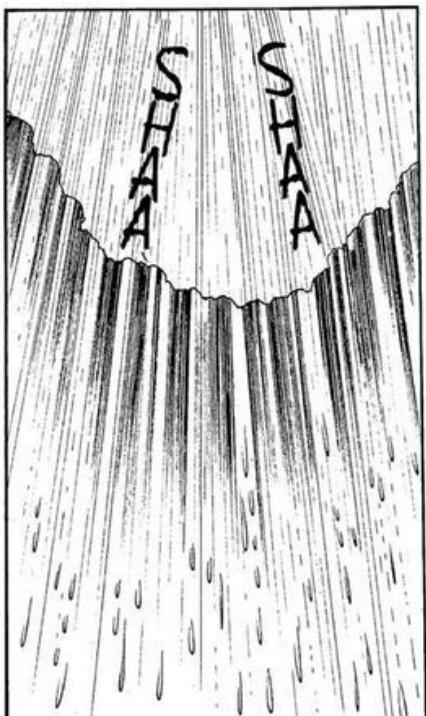


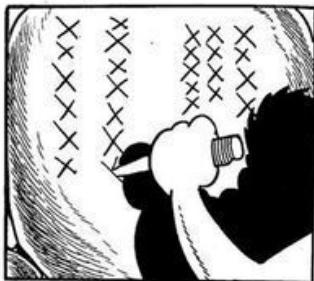
THE
PHOENIX
HAS
RETURNED!

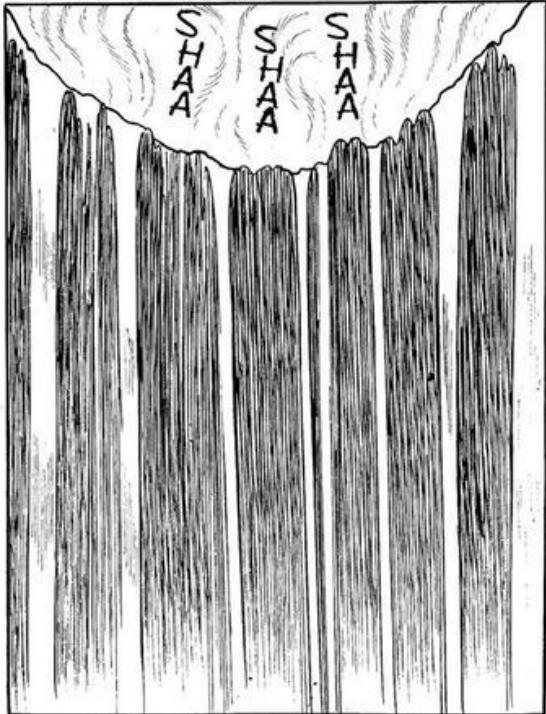
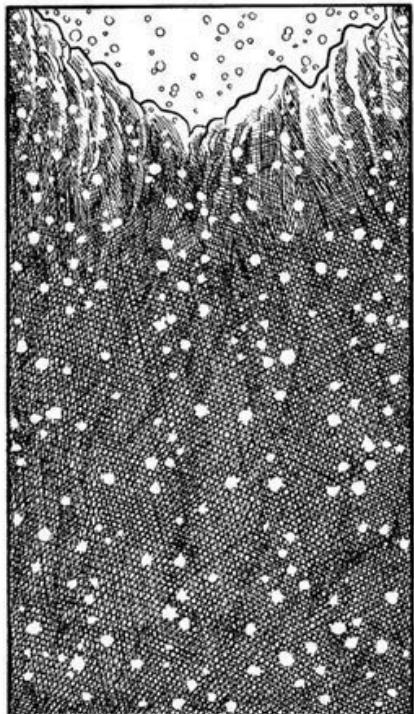
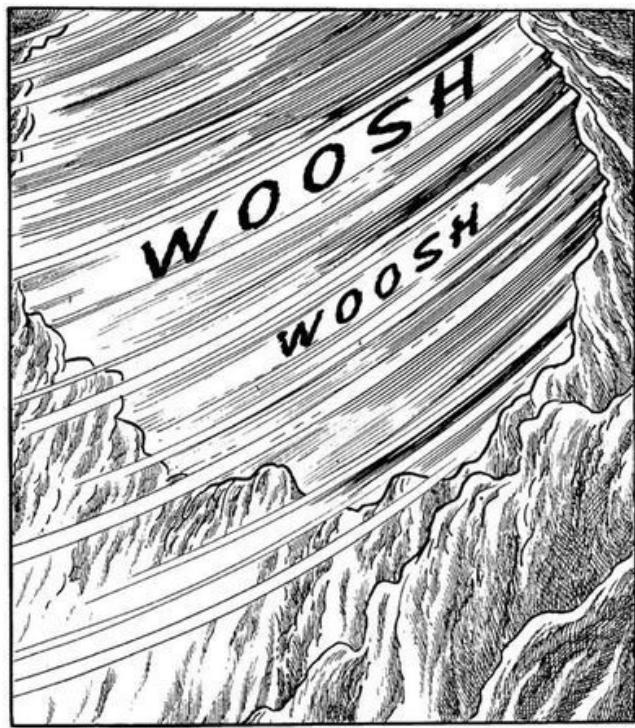
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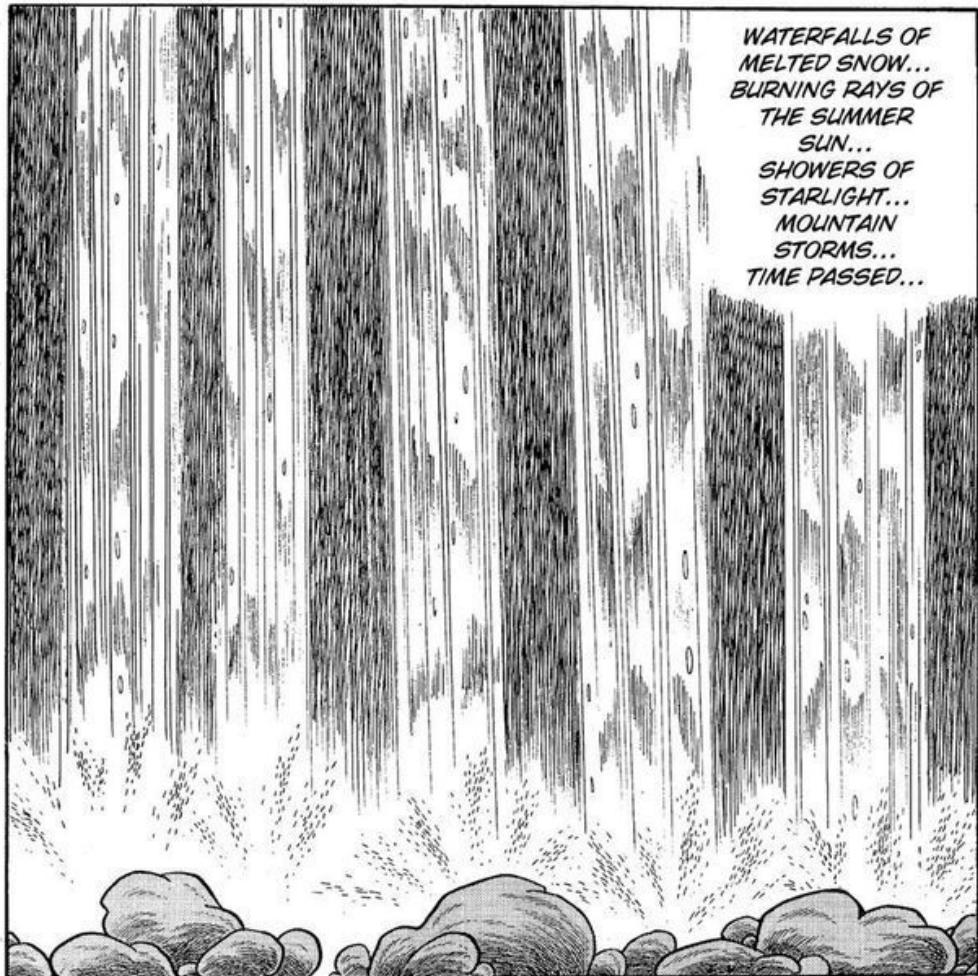
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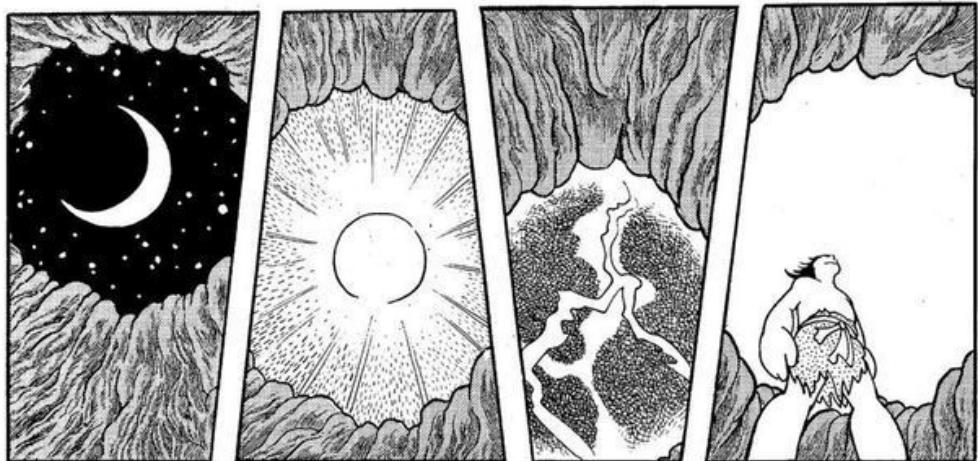


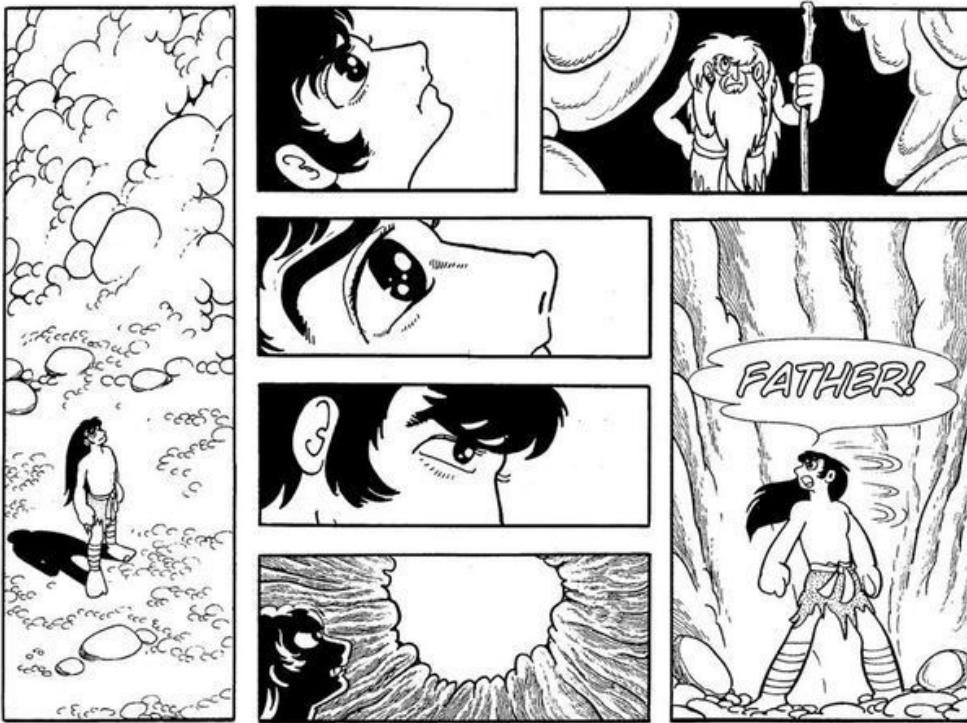




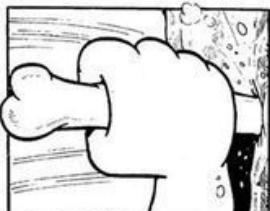
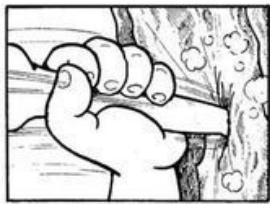
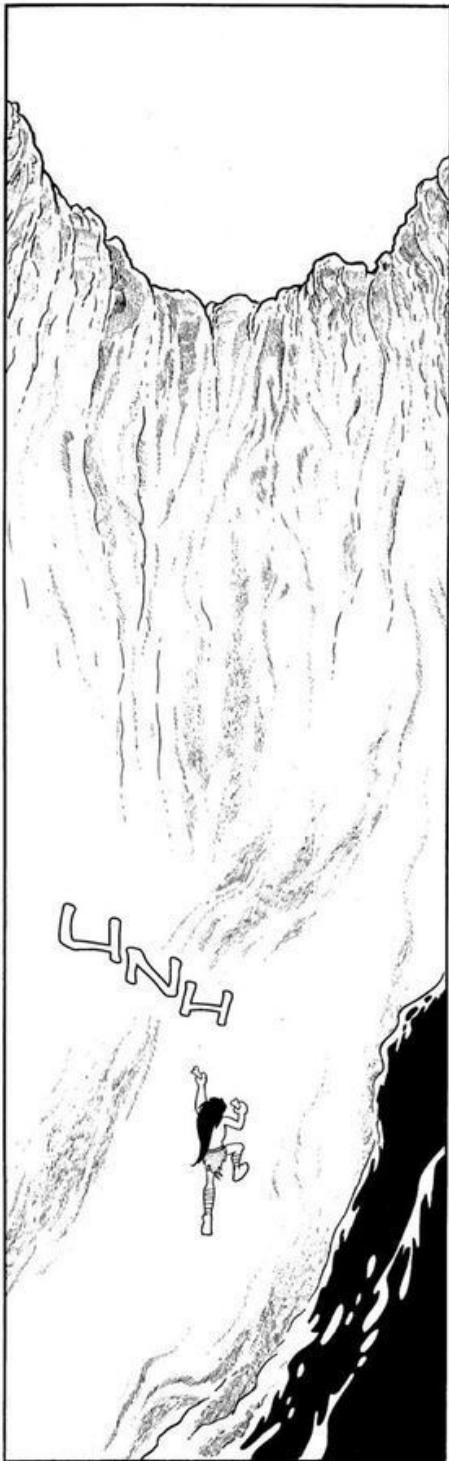


WATERFALLS OF
MELTED SNOW...
BURNING RAYS OF
THE SUMMER
SUN...
SHOWERS OF
STARLIGHT...
MOUNTAIN
STORMS...
TIME PASSED...









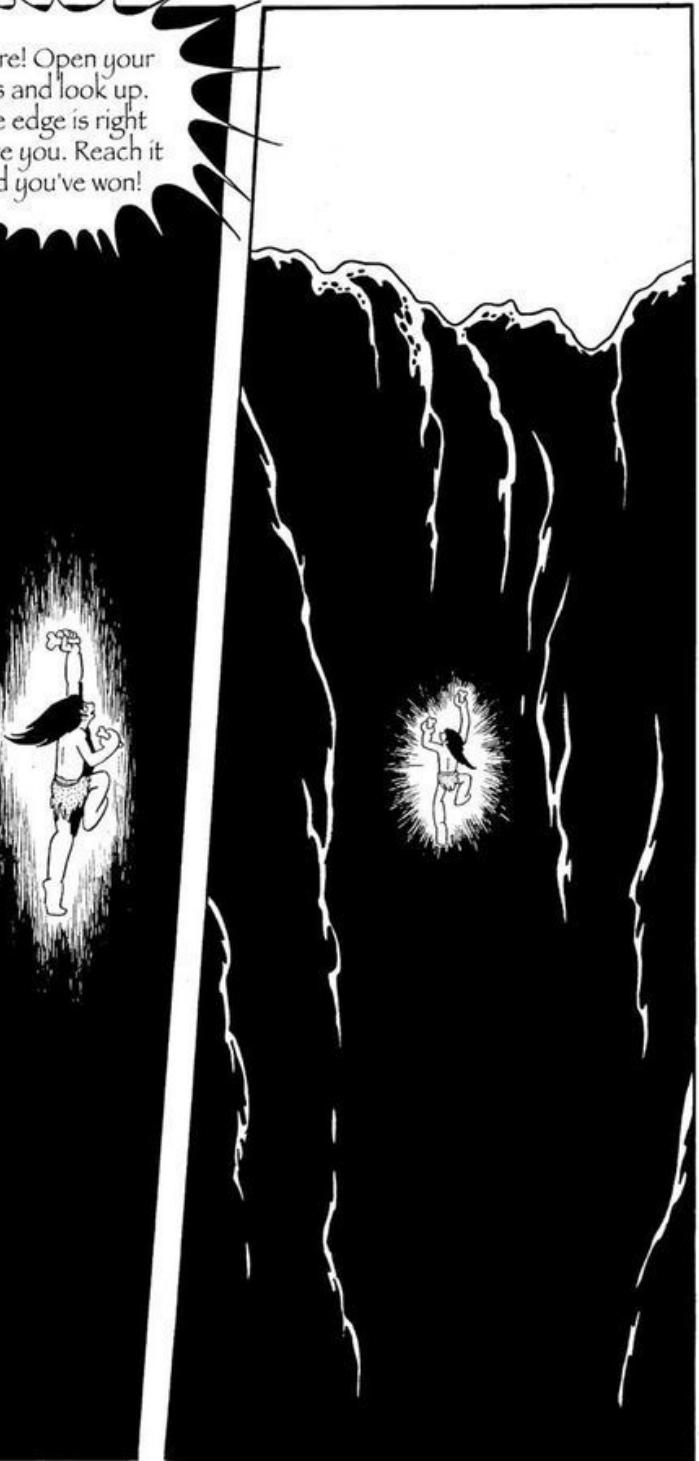


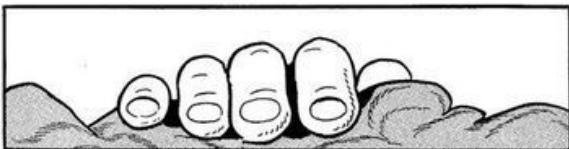






There! Open your eyes and look up.
The edge is right above you. Reach it
and you've won!







ABOUT THIS EDITION OF PHOENIX: DAWN

The twelve self-contained yet interlinked stories that compose *Phoenix* (*Hi no tori* in Japanese, literally "Firebird") is considered by many to be the summit of Osamu Tezuka's artistic achievement. Tezuka himself referred to *Phoenix* as his "life work." Painstakingly composed over a span of decades (initial versions appeared as early as 1954), serialized in a number of venues, and left incomplete with Tezuka's death in 1989, *Phoenix* represents Tezuka's ambitious attempt to push all he knew about the comics medium to address fundamental questions about existence.

All twelve stories in *Phoenix* are linked by the presence of the mythical bird, an immortal guardian of the universal lifeforce. Read in order, the separate stories jump across time, alternating between a distant future and a distant past, converging on the present, with characters from one story being reincarnated in another. The existing twelve stories, totaling over three thousand pages of work, are sub-titled "Dawn," "Future," "Yamato," "Universe," "Hou-ou," "Resurrection," "Robe of Feathers," "Nostalgia," "Civil War," "Life," "Strange Beings," and "Sun."

This edition, *Phoenix: Dawn* (or in Japanese, *Reimeihen*), is an English translation of the first of the twelve *Phoenix* stories. "Dawn" was first serialized in 1967 in the monthly magazine *COM*, which was published by Tezuka as a venue to feature work too challenging or experimental for inclusion in mainstream manga magazines. The second volume of the series, *Phoenix: A Tale of the Future*, was published in English by Viz Comics. A 27-page excerpt from "Hou-ou" appears in English in Frederik L. Schodt's *Manga! Manga! The World of Japanese Comics*.

A Journey through Time and Space: An Overview of the Complete Phoenix Saga

The complete *Phoenix* saga is a story about mankind that features a historical-narrative structure unlike anything that has come before it. The first volume depicts the dawn of civilization. The second volume jumps to the far future. The setting for the third story shifts back to early history, and so on, back and forth, from past to future; the amplitude decreases as past and future converge to meet in the present.

Dawn (1967) 240-270 A.D.

The era of Queen Himiko of the Yamatai Koku. The work quotes from the accounts of the *Gishiwajinden*. Also uses accounts from the legend of Jinmu Tousai.



The scene in the Amano Iwato myth where Himiko compares herself to Amaterasu-Oumikami and a solar eclipse occurs.

Yamato (1968-69) 320-350 A.D.

Based on the legend of Yamato-takeru-no-mikoto. The dates above were inferred from the account of Old Man Takeru, and from information in *Dawn*.



Disguised as a woman, Prince Yamato Oguna approaches the Chieftain of the Kumaso and stabs him. As told in the Kiki myth, the prince gets the name "Takeru" from his opponent right before he dies.

Hou-ou (1969-70) 720-752 A.D.

The complicated drama of the spirit of two Buddhist sculptors. Set in the Nara Period (710-794) during the national enterprise of the construction of the Great Buddha. Here, the Hou-ou (a Chinese myth) is the Phoenix.



Akanemaru, who has been ordered by the authorities to be in charge of the construction and design of the Great Buddha, is shocked when the statue sheds tears. The workers become frightened, and the bizarre phenomenon halts construction.



Robe of Feathers (1971) 937-941 A.D.



A sci-fi version of the Hagiromon Legend of Mihoko Matsubara in Enshu (modern day Shizuoka). Set during Taira no Masakado's rebellion which occurred during the Heian Period (898-1185).

The spirit of a woman swimming in the ocean is captured by the beauty of the white sand and green pine. The spirit of a fisherman is bewitched by the beauty of the woman and he hides her clothes...



Civil War (1978-80) 1172-1189 A.D.

The time of the Genpei Kassen (War between the Taira and the Genji) after the fall of the Heishi (Taira Clan). Using the *Heike Monogatari* and *Gikeiki* as a backdrop, this story depicts "combat" as the fate of living things.



Kiso Yoshinaka defeats the Heishi and takes control of the capital. He cuts down the famous monk Myoun. He came to the capital because he is after the Phoenix.

Strange Beings (1981) 1468-1498 A.D.

The Sengoku Period (1482-1558). Sakonosuke, the heir of General Yagi Iemasa cuts down the nun, Yaobikuni, who seems to be 800 years old. But she doesn't realize the true relationship between herself and the nun.



The banner bearer is saying that "now" is the beginning of the Sengoku Wars and they are in the middle of the Onin Rebellion. In other words they are in a time before Sakonosuke was born.

Sun (1986-88) 663-672 A.D.

The story begins after the defeat of the Japan-Kudara alliance at Hakusukinoe and Japan's withdrawal from the Korean peninsula, and ends with the struggle for the imperial throne during the Jinchin Rebellion.



Emperor Kobun, formerly called Otomo no Miko, is the cousin of Takachi no Miko, who is the son of Oama no Miko.



Future (1967-68) 3404 A.D.-infinity

The end of the future. Mankind is in decline and has become very conservative. The earth is run down and faces devastation. Eventually a nuclear war breaks out causing the end of everything.

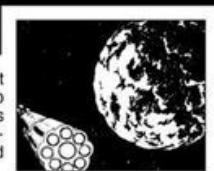
The Yamato Central Main Building Megalopolis. Yamato is one of the five remaining underground cities of mankind.



FUTURE

Universe (1969) 2577 A.D.

In Orion, a sub-light speed rocket heading towards earth crashes into a meteorite. The ship becomes unable to fly and four people manage to escape, including Saruta and Nana.



Each of the passengers escapes in an individual escape pod. However the pods only have enough food for half a year and enough air for a year and a half. Possibilities of survival are...

Resurrection (1970-71) 2482-3344 A.D.

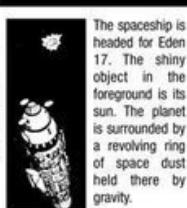
In the year 3344, Prof. Saruta lands on the moon. He meets and acquires Robita in his final form. Spanning 860 years, the end of this episode goes beyond *Universe* and close to the beginning of *Future*.

Robita and this rocket also make appearances in *Future*, where Robita stops Rock and then gets shot by him.



Nostalgia (1976-78) Indeterminate (approx. 25th century)

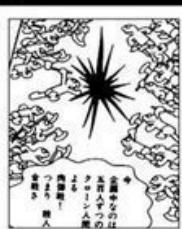
A Japanese woman named Romy establishes a civilization and history for the formerly uninhabited planet, Eden-17. Her husband dies an unnatural death, but the life she carries inside her...



Life (1980) 2155-2170 A.D.

Human clones are being created. It's all for high ratings and a public-killing TV game show called *Clone Man Hunt*.

Animal clones were created for food. Human clones are created for a TV show—the cloning company president speaks as a sponsor. A terrifying plan for a TV show!



Sun (1986-88) 2008 A.D.

The "Light Tribe" acquired the Phoenix in space. However, they turn it into an icon and come to control society through religion. Non-believers are called "shadows" and are chased out to live underground.

The head temple of the "Light Tribe." A young shadow boy named Suguru endeavors to climb the great tower and steal the Phoenix.



ABOUT THE ARTIST



The Osaka-born Osamu Tezuka (1928-1989) has been long regarded in his native Japan as a cultural icon and the single artist most responsible for the creation of Japan's vast manga and anime culture. He began to draw shortly after WWII, working on short gag strips. In 1947 Tezuka had his first big hit, *Shintakarajima* (New Treasure Island), a 200-page comic drawn when Tezuka was still a medical student that revolutionized the "decompressed storytelling" style that is now the birthright of all Japanese comics.

Tezuka went on, in both short and long narratives, to master and/or invent virtually every genre of the comics form—sci-fi, fantasy, mystery, spy, horror, historical drama, political drama, transforming robots, Shakespearean adaptation, even sex-ed comics—including pioneering the *shojo* (girls') manga genre with *Ribon no Kishi* (aka *Princess Knight*, 1953-6). In 1952 Tezuka created his most beloved work, the robot-boy sci-fi series *Tetsuwan Atom* (aka *Astro Boy*). Other popular Tezuka works include the talking-animal saga *Jungle Taitei* (aka *Kimba, the White Lion*, 1950-4) and the outlaw-surgeon adventure series *Black Jack* (1973-84).

By the mid-sixties Tezuka was a pioneering animator as well as the most popular artist in history of Japanese comics, yet he continued to fervently reinvent manga forms. The early volumes of *Phoenix*, which began to be serialized in the pages of Tezuka's experimental *COM* magazine in 1967, were Tezuka's bold attempt to expand comics' artistic and demographic reach. Among Tezuka's finest works in this high literary mode are *Buddha* (1972-83), a biography of the religious teacher, and the complex and moving WWII saga *Adolf* (1983-5). In the West, Tezuka's reputation and renown continues to grow. The recent hit anime *Metropolis* (2001) is based on one of Tezuka's earliest works from 1949.